

THE CHAPLAIN'S MEDIA MANUAL

A Professional Project
Presented to
the Faculty of the School of Theology
at Claremont

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Ministry

by
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UMI

This professional project, completed by

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*has been presented to and accepted by the Faculty
of the School of Theology at Claremont in partial
fulfillment of the requirements for the degree of*

DOCTOR OF MINISTRY

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For
My Friend Joe

TABLE OF CONTENTS

	Page
TABLE OF CONTENTS	v
ABSTRACT	vii
INTRODUCTION	ix
BIBLIOGRAPHY FOR INTRODUCTION	xxvi
CHAPLAIN'S MEDIA MANUAL	1
INTRODUCTION TO CHAPLAIN'S MEDIA MANUAL	2
OBJECTIVES OF THE WORKSHOP	3
COMMUNICATION	5
MEDIA SURVEY	7
REFLECTIONS ON MEDIA AND USING RESOURCES	8
AGENDAS FOR THE WORKSHOPS	9
A COMMUNICATION THEORY	15
THE THEOLOGY OF IMAGE	17
SLIDES TO MAKE	20
SLIDE MOUNTS	29
SLIDE FILE	30
ORTHO SLIDES FOR TITLES	31
MULTIMEDIA - A SLIDE/TAPE PROGRAM	32
FLUID LIGHT WITH AN OVERHEAD PROJECTOR	35
PHOTOGRAPHY FOR WORSHIP	37
GRAPHICS IN THE CLASSROOM	38
SOUND	40
USING POPULAR MUSIC IN MINISTRY	41
PLANNING BOARD FOR MEDIA	43
UTILIZING FILM FOR MINISTRY	44
FILM EVALUATIONS	46
SHARING MEDIA	48
THE PORTABLE VIDEO SYSTEM	49
SUGGESTIONS FOR USE OF A VIDEO TAPE RECORDER	51
GUIDELINES FOR INTERVIEWING ON TELEVISION	54
THE CHAPLAIN ON CAMERA	56

TELEVISION DIRECTORS VOCABULARY, LANGUAGE AND CUES	57
STUDIO HAND SIGNALS	63
THE COMMERCIAL TELEVISION ENVIRONMENT	66
LEGAL FORMS FOR USE IN TELEVISION	67
THE TELEVISION PICTURE AND THE ELECTRONIC SIGNAL	69
AMERICAN FORCES RADIO AND TELEVISION SYSTEM	81
GUIDE SHEET FOR TELEVISION PROGRAM PROPOSALS	90
TELEVISION SCRIPT FORM	91
THE MICROPHONE IN TELEVISION	92
LIGHTING FOR TELEVISION	93
THE USE OF GRAPHIC ART IN TELEVISION PRODUCTION	97
TELEVISION AND MEDIA IN THE NAVY	99
MEDIA CONTACT FILE FOR CHAPLAINS	117
RESOURCES FOR MEDIA AND ITS UTILIZATION	122
U. S. NAVY RELIGIOUS FILMS LISTED BY SUBJECT	131
INSTRUCTIONS ON FILM SUPPORT IN THE NAVY FOR CHAPLAINS	157

ABSTRACT

Purpose: The Chaplain's Media Manual is a basic text designed to use in four to six day media production workshops at the Naval Chaplains School, Newport, Rhode Island. The goal of the workshops is to familiarize student Chaplains with electronic equipment in order to realize the potential of new media in Navy ministry. In the Manual, various kinds of media are presented and explained. In addition, a number of pages contain guidelines and resources for media utilization in religious ministry. The Manual is not only valuable during the time of the workshop and at the Chaplains School, but also as a reference following the training experience in the Naval Service.

Procedure: One week prior to the media workshop each student is given a personal copy of the Chaplain's Media Manual. The author's expectation as an instructor is that each Chaplain read the Manual and become acquainted with the organization of the material before the beginning of the workshop. During each session of the workshop, particular pages which are applicable are studied more carefully. Since the knowledge levels of the students who enter the workshop are varied, each agenda is changed to meet the needs of the particular group. The Manual is designed as a loose-leaf workbook which can be updated continuously.

Conclusions: From the author's personal experience, evaluations on file at the School, and feedback from the Chaplains at their assignments; the following conclusions can be drawn:

1. The Chaplain's Media Manual is a flexible text for individual and team media instruction in a classroom situation.
2. It functions well in the field for the various ranks and the different types of billets in the Navy Chaplaincy.
3. It is a practical resource which shows the potential of being a long term resource for media instruction in the Navy.
4. Comments on the Manual have been positive from the Chaplains of the Army and Air Force, as well as the Navy.

This Chaplain's Media Manual is presented as a way of equipping Navy Chaplains for ministry in the Navy by means of electronic media. Media have been around for centuries, but the types of media that are revealed in this project are beyond object, person, language, and print. This new media of electronics; images, sounds, and lights; become the focus of this study. It should be emphasized certainly, that one type of medium is of no more importance than any other, but as the reader will discover, there is an interdependence of media upon any medium that emerges in culture. The new media have their foundation and meaning in older and former media.

Media is a general term and the electronic media do not need to replace print or other media such as the arts. It is very possible that a new medium could enhance the use and possibilities of an older one.¹

In this introduction the writer will present the educational, theological, and practical rationale for the Chaplain's Media Manual. The rationale will flow from the general and theoretical to the more practical and specific. The ideas come from years of ministry in the Navy Chaplain Corps and from resources outside the Navy community. Initially however, there will be some general comments with regard to contemporary culture which explain using this subject for a project.

The contemporary culture in the United States is a maze of media electronic gadgetry. Man is being extended by computers in his work space, by television in his home, and bombarded on all sides by the media world. Even toys for children speak and light up, a mini-media show to communicate with the little ones. In this implosion on today's

¹Pierre Babin (ed.), The Audio-Visual Man (Dayton, Ohio: Pflaum, 1970), p. 18.

world, space is being engulfed by these extensions of the human being.

Man has become like the radar on the mountaintop. His nervous system is constantly invaded by the whole world. To try to stop this invasion would be suicide. You can not escape your body. The electronically-induced technological extensions of man's central nervous system are enabling man and dooming him to incorporate within himself the whole of mankind.²

Split-second images, laser light beams, and strange sounds bugled by man bounce back to frighten and shock him. Marshall McLuhan who has written more on this subject than any writer refers to media shaping man as it is used in the technological world.

Physiologically, man in the normal use of technology, as extended body, is perpetually modified by it.³

It is this modification which causes trauma. These fearful attitudes result in a change in man's behavior.

Another factor in this age is location. Location means time and space which have very little relevance compared to a few years ago. Jet travel, satellite news, and telegraphed pictures by computer reveal the immediacy of other cultures, religions, and art. Being transported by sight and sound, people who have been isolated from others are exposed by image to the world.

The benefits of the post-Gutenbergian age are manifold. The ability to empty twenty buildings of material into one small case of microfilm is truly astonishing. The capacity to travel by film and video to remote places, where the first step was made for mankind, is very exciting. The world is truly a village and the human being is

²John Cullin (ed.), "Education in a Post-Literate World," The Mediate Teacher (Philadelphia: North American, 1975), p. 18.

³Marshall McLuhan, Understanding Media: The Extensions of Man (New York: New American Library, 1964), p. 55.

global by means of media.

The major educational tool in this country is the television. Even the poorest homes in our land are pinnacle'd by the antenna reaching for entertainment and information. The television is a domestic umbilical cord that is plugged in when the infant arrives home from the hospital and remains connected through the various stages of life. The effect of this connection varies, but nevertheless it is grafted into the human being. The result of this graftation process is evident in a number of ways, especially in family patterns. A classic example is presented by Jeffrey Schrank, a media consultant in Chicago, on the addiction of television in the family.⁴

The young adult of today is a new media person. Print is no longer his main source of information. In fact, it does not run a close second for the young person. In a Gallup Poll, done in 1976 with young adults, the findings revealed that sixty hours are spent viewing film, two-hundred hours watching television for each one hour of reading.⁵ Television is by far the primary source of information in the young-adult contemporary world.

Information for all members of the contemporary world comes in images and symbols. Electronic media keep these symbols and images before the public. A symbol is an image or object which has value or

⁴In one of his tapes, he talks about a research which was done in West Germany. One hundred and eighty homes volunteered for \$200 to give up their televisions for one year. No family lasted more than four months. There were withdrawal symptoms of sickness and emotional breakdown in the homes. See Jeffrey Schrank, "The Electronic Classroom: Television," in Meditapes (Chicago: Thomas Moore, 1974), tape 2.

⁵Ed McNulty, "The Young Adult," Mass Media Newsletter, XIII-5 (1976), 8.

meaning bestowed on it by the perceiver. The image becomes transparent to the meaning that is bestowed upon the symbol. The swiftness of the media to establish popular cultural symbols through electronic images is astounding. The image of the peanut to symbolize Jimmy Carter was on television only a short time and it became a logos over the world for his administration. Other presidents have used similar symbols and because television has become so universal the symbols are established more quickly than with the newspaper media. It is a puzzling phenomena, but the media does have a great influence on culture. Perhaps, Leslie White helps us more clearly understand this power.

The value of a symbol is in no instance derived from or determined by properties intrinsic in its' physical form. The meaning of symbols and the values are derived from and determined by the organisms who use them.⁶

The perception of image and symbol is not only evident in communications, but in contemporary learning theories. Most learning theories in history have concerned themselves with the rational and linear transmission of information. Because oral language and printed language were more structural there was no need in the past to go beyond logical and conceptual patterns of teaching. In the past few years, because of a focus on image and symbol, and teachers using more experiential approaches and methods, learning theory has changed. There arose a need to keep pace with more experiential learning in the classroom.

Robert Ornstein, a contemporary psychologist, has been doing research with the human brain. He has studied beyond the cognitive

⁶Leslie A. White, "Symbol, the Basis of Language and Culture," in Exploring the Ways of Mankind, (Chicago: Holt, 1971), p. 103.

and rational modes of thought. He indicates that there are two hemispheres of the brain which though separate, work together. The left side is the rational area for linear thinking in concepts and the right side is the intuitive area of creativity and imagination. This is the metaphorical hemisphere of the brain which symbolizes and images information for feeling and thoughts. It is this hemisphere that Ornstein feels education has neglected. Schools are just beginning to tap this unused way of relating and communicating to a learner. Ornstein further discusses the synthesis of the two hemispheres of the brain.⁷

Robert Samples is another author who maintains that education has been biased against the cyclical, metaphoric, and intuitive area of the human being. His learning theory includes modes of metaphoric awareness beyond cognitive and rational thinking. He challenges education to become balanced and to take seriously imagination and creativity in the learning process. Identifying awareness levels beyond the five senses, he cites about twenty different modes of metaphoric thinking.⁸

A new teaching system for handicapped persons is called Blissymbolics System. It is an image and symbol teaching method using the metaphoric area of the brain for basic learning.

⁷Robert E. Ornstein, The Psychology of Consciousness, (Dallas: Freedman Press, 1975), p. 66.

⁸"In silence the metaphoric mind has preserved the forgotten parts. The ghost of genius of all humans lies within each of us." Robert Samples, "Mind Cycles and Learning," Media Methods, (May/June 1975), p. 29; see also Robert Samples, The Metaphoric Mind, (Reading: Addison-Wesley, 1976).

The Blissymbolics System is made up of one-hundred basic symbols for the non-verbal multi-handicapped person who cannot communicate through language and print, because of the abstract and difficult manner of comprehension.⁹

In the experience of this writer, the awareness levels of the students at the Chaplains School have expanded in the process of doing media. When the students are involved with their hands and feelings in a creative process with images, it is clearly evident that their affective and intuitive needs are being met for the first time in an educational setting. The power of the media to assist in this new learning process commits the teacher to a learning theory which makes media essential for education. As the students more deeply immerse themselves in media production greater are the visions, dreams, and hopes which they share in the creative process.

Now, if this result comes from the middle aged adults, how much more can media add pleasure and meaning to young persons' educational experience. For the young person has a greater ability to sense simultaneous images and thoughts rapidly. This perceptive way of learning has been conditioned by the mass media. The teacher today needs to be fully aware of the sensory development of the students who have been conditioned by their culture. The human mind goes far beyond what we can even imagine, and is capable of unlimited learning.¹⁰

⁹Tina McElroy, "Silent Language for Handicapped," The Atlanta Constitution, (Atlanta: Wednesday, March 15, 1978), 1.

¹⁰For the reader who wishes to pursue the concept of the holistic approach to learning and the metaphorical levels of the human mind, see Roland Brown, "The Gut Impact of Visual Media," Media Methods, (May/June 1975), 29; or Michael P. Grady, "Students Need Media For a Balanced Brain," Audiovisual Instruction, (November 1976), 46.

Mobil Oil Company carried out an in-depth study on the psychology of learning, seeking to discover which method of instruction would be the best for retention of material by a learner. The researchers discovered that the senses of sight and hearing account for 94 per cent of all learning.¹¹ This does not mean that using media is absolutely necessary in every instance of education, but it does reflect that interest and pleasure with the reinforcement of two or more senses can bring about better education. Most assuredly, it is the task of teaching to keep the senses alive to Gestalt and process of communication while in a learning event. Experiential learning should take place not only in education but also in theology. Therefore, it is necessary to follow this section with a theological statement about this project.

Theology is central to this project because clergy persons who are being trained in media also have years of study in theology. This theology of media is grounded in creation, for by God's creative process material came into existence. The pinnacle of His creation was the human being made in His image. The first humans were able to envision the purpose of God without interference. God's purpose was to extend Himself by His creation of the world, and to use this medium for a sense of relatedness to Him. The wholeness of God in the Trinity was then extended to the totality of material. This "at oneness" with Him was evident by His verbal affirmation, "Behold it was very good."

¹¹The study by Mobil Oil of all income groups showed that after three days 10% of the material taught by simple telling could be recalled, 20% of the material was recalled that was seen, while 65% of material that was seen and heard was recalled. Babin, p. 25.

The light came in the first period of creation to symbolize the Vision of God who is the Envisioner of His purpose. It is light together with matter which results in vision and images. Images have been important for the faith community of all ages in order to relate to God.

Jesus Christ was together with God from eternity. Christ is the Word which is the Medium by which the Envisioner is revealed. This Revelation of God in the incarnation is the connection with the material and the light. Jesus the Vision of God reveals Himself as the Light of the World. In the incarnate Christ, God uses His Medium to disclose Himself to the broken and darkened world because of sin. Sin is the filter of human perception that blocks the vision and reality of God. So the Medium as the Light of the World is snuffed out by crucifixion and ignited again in the resurrection. This is the atonement, so the possibility of "at oneness" comes through man's perception, by faith, of the Light of the World. The further vision of God is in the final resurrection as the reality of light connects to creation and the purpose of God in His Son. In the New Creation there will be a synchronization with the vision of God in reality, images and symbols of his presence will no longer be needed.

Until that full revelation human beings have their perception and imagination. Through object and sound, after the fall into sin, humans began to acknowledge God. Media of light and material began with fire, water, folded hands, soft sounds, blood, and crosses to bring the eternal close to the temporal. As persons in God's world, there is a need for sensory images, and visual metaphors which create awareness of the Envisioner to man's finite world. It is the images of faith which become symbols of the Christian community and the high-

est and most intense expression of that faith. It is through the Medium that God made the world and reclaimed it, thus through media the believer relates to God. The Word is a happening, and it can be imaged in many ways through media to touch the life center of the individual. When through these media man becomes more aware of God, it is the power of the Holy Spirit actualizing faith in the lives of humans through the message of God. This faith response is not only a rational process, but also a sensory experience through images with the Triune God. It happens through electronic media as light and matter are perceived by the person with the aid of the Power of God. Images and symbols are messengers and forms of faith.

In a practical sense religious concepts are like film clips. A word is a series of images. Reality is understood in all sorts of visual forms.¹²

In today's world theology cannot be dynamically communicated without media. Visuals and sounds of the new media are vehicles of revelation. Images are the gospel in symbol to feed the hungry and speak to the poor. The artist or the filmmaker is a theologian who takes the scales from the eyes of the spiritually blind and helps them to see with eyes of faith. So the images portrayed by the new media are like the parable from Christ's lips that is penetrated by the power that lays claim to human experience and gives meaning to the lives of the perceivers.

Jesus was a part of the Apostles' everyday life; he walked among them as teacher, as healer, as master and friend. Many times He began "The Kingdom of Heaven is like. . . .," showing

¹²Herb Brokering, *Whooly Holy*, (River Forest, Illinois: Lutheran Educational Association, 1976), p. 71.

the people simple common-place visuals for insights He wanted to share. Most of His teachings were with the visual aids--¹³ a tree, a vine, mustard seed, or some yeast hidden in dough.

There are many examples of media in the Bible which carry power in the images of faith. It is not only a power to the individual for growth in faith, but for the community of believers who are God's people. When common religious images are perceived, people in an inner sense join the community of faith as a commitment to the awareness of the people of God together. These thoughts and feelings can come through an image on a screen, or out of a speaker to transcend time and space to a common heritage in history. One example of this might be the image of the cup. In the Old Testament the cup was a portion or a place of an individual, and then a contract or covenant. In the New Testament it is the cup that is more fully expanded to be the wine in the cup, then bread and wine, and further the body and blood of Christ, and to the full union with Christ and each other in the Holy Sacrament. This meaning and more can come to the person who sees the image of the Holy Grail. In symbol there is the mysterious and the sensuous to overpower a person beyond reality to an existential gestalt of faith.

Not only are the Biblical symbols meaningful to the believer, but there are also many theological symbols in the culture. Culture is a prism of theology, for theology flows from a view of God through the environment in which theologian is living. Contemporary culture is so meshed in the new media that printed or spoken language cannot

¹³Ed McNulty, "A-V Training," Mass Media Newsletter, (Vol. XIV), 1.

completely express religious ideas and beliefs. Through media images of the present day can result in a more realistic faith. In faith the perception of images becomes a multi-dimensional growth. The work of the artist, whether on the screen, in clay, electronic lights, or on a canvass conveys the expression of God as the creator of material and life. Theology needs media, and media complements theology, so that theology is not done in a vacuum.

Were theology thought out and developed in terms of a carefully treated visual counterpart, were the problem of God, Christ, the church treated with a sensitivity not only to solid conceptualization, but to visual exploration of their concrete meanings, theology might escape its twin pitfalls; the recondite, and the oversimplistic.¹⁴

Chaplains in order to be theologians need to be aware of life and how God discloses Himself in media through culture. By being sensitive to the culture in which one ministers, the knowledge of images and symbols will be readily available for God's work. The only way the human has to comprehend God is through image. People in the Navy who are constantly on the move need more ways to remind them of their God, their roots, and history. The quality of a Christian's relatedness to God can be the result of an exciting media experience. The enhancement of identity, the strengthening of the dignity of the individual, and the relationship to the religious community can be facilitated by a Chaplain using media.

Media has a vicariousness about experience. Identification with an experiential film would be a good example. In the close identity with images in an experiential film, a viewer can be taken out of the

¹⁴William Kuhns, The Electric Gospel, (New York: Herder and Herder, 1969), 167.

flesh and reality into the film. This is an incarnative event. By going on a fantasy trip with the images on the screen, the images within the viewer interplay within the meaning system of the viewer.¹⁵ Spiritual growth has great possibility through the lens of the projector.

Images of spiritual reality have been the center and care of God's people down through history. The Christian community has been strengthened and held together by the image of the cross which symbolizes the work of redemption that Jesus Christ did for the world. This writer has witnessed the power of images while in doing media, and leading workshops. This experience will be explained to the reader in the following section.

Initially, this writer could not locate any practical resources to guide persons through a media experience. There were parts of several books and articles in leading media periodicals, but no major resource to encourage and assist people of little experience in doing media. In the first classes, the mounds of paper were spilling over the equipment and the desks students were using. Over a two year period the writer gradually began to write and compile what is now this project. The Media Manual in its present state has been used in four media workshops. One of the workshops was for 55 students who were broken up in smaller groups for the experience. The comments on that project have been very positive, especially from the students that hold degrees in media.

¹⁵The theological concept is treated more fully in the project. On page 19 a model is depicted of the theological meaning system of an individual.

The workshops have developed into a sensitization, exploration, production, utilization, and evaluation of all types of media. The writer has defined "doing media" to include all learning activities by students using the audio visual equipment and software. This is possible at the Chaplain's School because extensive equipment is located at the School for media instruction and use in the various courses as specified in the curricula.

As the model agenda¹⁶ in the project reveals, the first day theory and theology are discussed in the light of the two articles presented. Prior to the first day each student is given a Manual and asked to read it before the four to six day laboratory experience. Since the overall goal of the workshops is to overcome technological trauma by doing media, past experience and feelings are shared in the class.

This writer has found that each student enters into a media workshop on a different cognitive, intuitive, motor skill and spiritual level. As the terminal objectives are discussed¹⁷ during the first morning, there is a sharing of each person's background in media. The writer is willing to alter the agenda to meet specific individual needs in each group. The remainder of the day is spent in production of media after a demonstration by this instructor. In the course of the first afternoon the students in groups of no more than five do a slide/sound production of less than 10 minutes. These are shared with the entire

¹⁶See pages 9-14 for the agenda sample in the project.

¹⁷See page 3 for the learning objectives.

class and questions are raised about making visuals and coordinating the sound.

The subject of the second day is the portable television system. Each piece of the Sony 3400 system is demonstrated in a sequential student-paced familiarization. Five students in each team go out with a system to produce a ten minute video tape involving each member of the team on the camera as well as handling each piece of equipment. These productions are shared with all the students at the end of the day.

The resources that are listed in the back of the project are shared the first hour of the third day. The history of television in the Navy is discussed. A film is used to show the various offices in the military which assist in television production. Each piece of television equipment in the studio is demonstrated and the students operate each piece of hardware.

The final objective of the workshop is a 12 minute studio production by each team with a finished script. They are instructed to use each step of the production process. These productions are viewed and critical comments shared. The day is concluded with a feedback session on the entire workshop.

A written evaluation of the workshop from each participant is handed in the next class day. Many changes have been made in the classes on the basis of this student input. In the evaluation the stronger and better rated sections are the production ones.

An overall evaluation is made by each student in all the courses at the Chaplain's School. The media workshop and Manual have been rated excellent in their estimation of valuable assistance while

at the School. In the post-evaluations it is also rated favorably, but many students are in billets where production equipment is not available.

The workshop should be lengthened in the future to a minimum of five days. Sessions on budgeting, use of commercial films, and obtaining equipment in the Navy would be helpful. There are some changes already planned by the writer to be included in the project. These changes include photography, young adult culture, and the future of the video disc, which will be available soon and revolutionize the video industry.

What the long playing record did for sound, the video disc will do for sound and sight. Discs will store all types of information for instant retrieval; as they are standardized, the schools, churches and industry will begin to use them extensively.¹⁸

This video innovation will dramatically effect the new media. It will be a low cost unit compared with the cost of color recorders and players that are now on the market. Two discs containing a feature film will sell for about fifteen dollars.¹⁹ The implication of this for the Navy is profound because of the present standardization problems for video tape. If the Navy can go to the video disc, this will mean commands will have equipment available for Chaplains to use at their billets.

The Navy Office of Information is responsible for the closed circuit TV on the ships. Future development plans are to install

¹⁸Parker Rossman, "The Church and the Coming Electronic Revolution," Christian Century, (December 14, 1977), 1167.

¹⁹Jeffrey Schrank has an article in his periodical that goes into the cost of the units and the amount of titles which will be out on the market. See Jeffrey Schrank, "Video Disc Software," Media Mix, IX:3 (1978), 7.

closed circuit TV on all ships and submarines with 150 or more personnel. As ships get more television equipment, so will other commands. Media hardware and software will be developed to meet new challenges of learning, particularly in the training commands of the Navy. Even now a great deal of education is programmed instruction with machines doing much of the teaching.

In the experience of this writer while serving at a Navy Recruit Training Center, there were many times image communication could have been used for individual identity and community development. There is a need for the young sailor to be assured of his/her personal roots. It is the images in a media experience that can serve to enhance Navy persons and build community. Learning by multi-image presentations will be quicker and more intense as the brain is able to process more and more information.

Multi-image results in a greater efficiency of information presentation. Learning, therefore occurs at a more rapid pace. Multi-image more closely approximates the brain's capacity to process information. It has built into it attention grabbing qualities. This particularly happens when students are directly involved in production. The choice of a topic makes little or no difference. Students learn more, feel better, and develop more positive attitudes toward the learning experience.²⁰

The future will include not only programmed instruction, but most likely, computer vision, laser beam, and the optical telephone. In the Naval Reserve Program there is a new program of sound/slide courses offered for Reserve Chaplains. More of these are planned through the next five

²⁰Don A. Gorman, "Classroom Teachers Use Media to Learn Media," Audio Visual Instruction, (January 1977), 15.

years.²¹ The Chief of Chaplains is vitally concerned about media in ministry especially for the young adult.

Chaplains will need to be trained in media far into the future. As theology and culture change, the learning theories adapt to more research from the process of education. The Media Chaplain pictured on the cover of the project will teach more and more through image relationships. He will discover meanings beyond meanings through experience. This writer feels it is an exciting time for ministry to the world and can make a great difference in that ministry.

²¹John Piirto, "Reserve Program," A Lecture to Basic Course Students, (November 1977).

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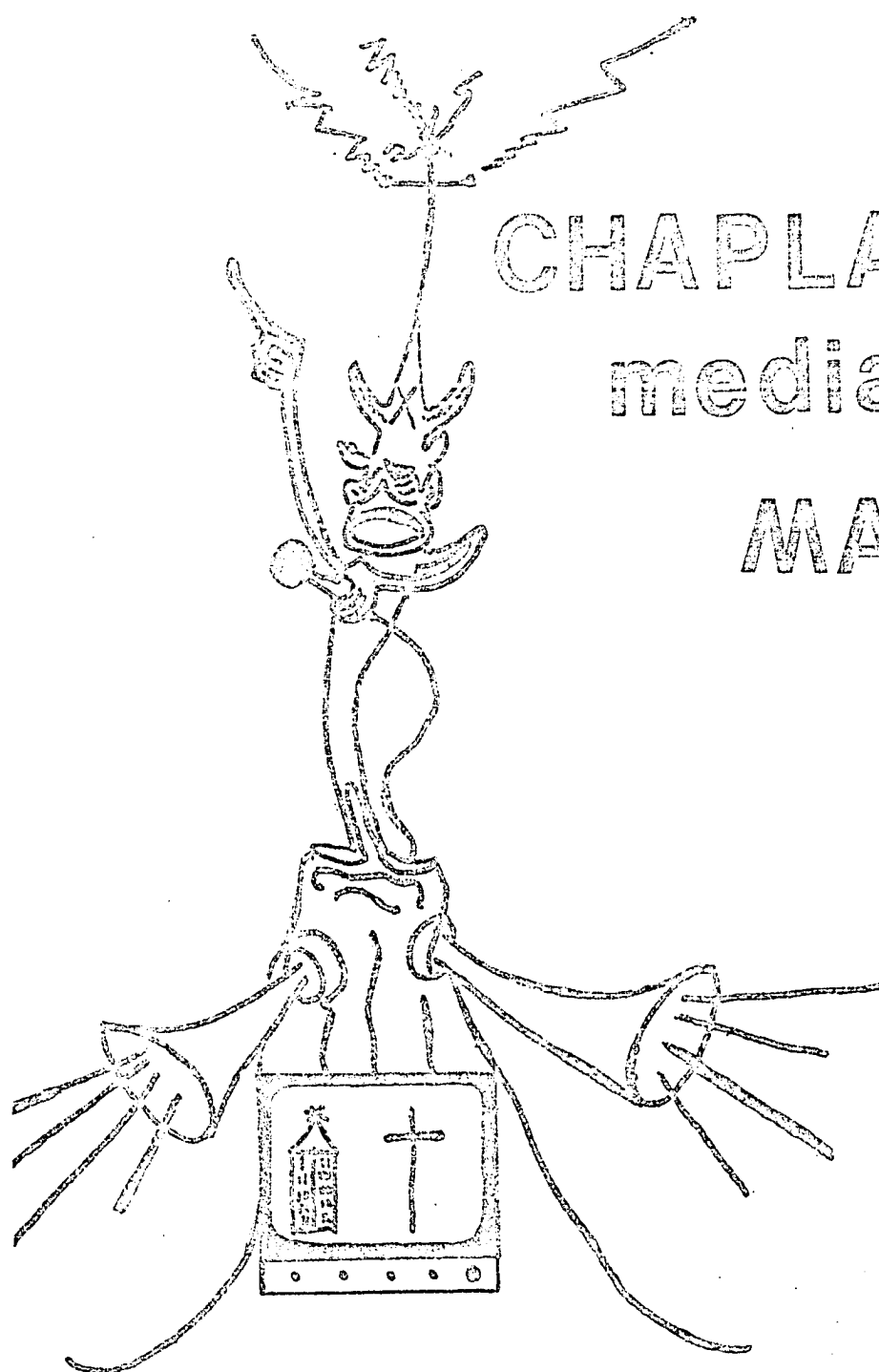
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CHAPLAIN'S media

MANUAL

This venture in pittance publishing is the result of a need that I realized when attempting to recommend good resources for understanding and doing media. There are numerous books with some excellent sections, but no overall practical manual for the design, production and utilization of media. This booklet is an attempt to organize these materials and includes a list of those resources which I have found to be helpful.

In order to do media, a chaplain needs to launch out in creativity. The greatest resources available to you are your own visions, hopes, and dreams. Most of us are very functional in our approach to ministry, therefore it is difficult to "let go and let God." Creativity is the ability to experience one thing and visualize something else beyond or through it. It is a process of connecting ideas, images, objects, persons and events which may have formerly seemed unrelated. These connections may be physical or conceptual realities symbolized through image. As chaplains, when we accomplish this with words in a linear mode, we call it "Theology."

Media to me is another name for "Stuff." It may be a rusty worn iron hook from a deserted beach, or a computer animated design on spatial reality. There are mass-media, multi-media, media-explosions, disco-media, and media-freaks. Not too long ago I did a short reading substituting media for "Word" in the Gospel of John. Think of the theological ramifications of the television set as the home altar in contemporary culture.

The overall goal of this workshop is to overcome some of the fears of the technological world and electronic equipment. It is not intended to mold each chaplain into a media-freak. Each minister of God can decide how much and at what point in the media-maze he/she wishes to enter. I believe that it is our task to be aware of the potential and impact we have at our disposal. Media is another extension of our ministry for God's people.

WALLACE B. TURNER
CDR CHC USN

INSTRUCTIONAL MEDIA WORKSHOP

BASIC COURSE TOPIC 3.5

TOTAL CLASS CONTACT HOURS: (24)

Upon completion of this topic the student will be able to:

1. Describe one theoretical model of communication and its applicability to the ministry.
2. Describe a theological model of image communication.
3. List and demonstrate four ways slides are made without a camera.
4. List at least five steps in planning and producing a sound/slide program for a worship setting.
5. Describe the Shipboard Information Training and Entertainment System aboard Navy ships.
6. Describe an American Forces Radio and Television Station.
7. List 10 ways television can be used to support ministry in the Navy.
8. List five essential segments of the pre-production process for television.
9. Demonstrate five hand signals used in a television studio.
10. Identify five resources for television programming one could use aboard ship.
11. Discuss the utilization of instructional media using five examples of hardware.
12. List six types of media software usually available at Naval Stations.
13. Show a ten minute portable television production resulting from the efforts of the team to which he/she is assigned.
14. Show a twelve minute completed studio T.V. production with script resulting from the efforts of the team to which he/she is assigned.

Materials utilized in Instructional Media:

1. Motion picture films:
 - a. "WHY MAN CREATES"
 - b. "S.I.T.E. SYSTEM"
 - c. "HOLY WAR"
 - d. "WILLIAM"
 - e. Additional choices from the Navy Film System.

2. Projector/equipment:

- a. Sixteen millimeter projector
- b. Thirty-five millimeter slide projector
- c. Dissolve unit
- d. Light projector with color wheels
- e. Overhead projector
- f. Super 8 mm cartridge projector

3. Television studio equipment:

- a. Television camera
- b. Production lighting
- c. Display easel
- d. Timing clock

4. Video tapes:

- a. Unrecorded tapes
- b. "SHOOTING GOOD VIDEO TAPES"
- c. "MONTAGE OF SHIPBOARD TELEVISION THROUGH PROJECT AWARENESS"
- d. "PUTTING IT ALL TOGETHER" (A series of 6 tapes)
- e. "1974 TELEVISION SEMINARS"
- f. "AN INTERVIEW WITH AFRTS"

5. Audio tapes:

- a. Unrecorded tapes
- b. "USING VISUALS IN LITURGY"
- c. "IMPACT OF ELECTRONIC MEDIA"
- d. "RADIO SCRIPTING"
- e. "DENNIS BENSON"
- f. "SONGS OF WORSHIP"

6. Printed materials and other media software:

- a. Media Manual
- b. Chaplains Resource Guide
- c. Various books and periodicals
- d. Posters
- e. Banners
- f. Filmstrips
- g. Objects of art
- h. Projection slides

COMMUNICATION

Every new human being
 Begins in communication
 A relationship to our world

The neighborhood
 Of free selves
 On the peaks
 Of existence

Related
 As free partners
 In the interplay
 Of mankind

Flashing sparks
 From one battery pole to the other
 Opening us more widely to the possible

Not parrots
 Of conventional phrases
 But makers
 Of themselves

A vibrant people
 Who speak decisively
 Drenching themselves
 In mutual self-revelation

Not in
 A watering down
 But a clarification
 We meet one another

Free only so far
 As the other becomes free
 Becoming ourselves only to the degree
 The other becomes a self

Honest
 and patient
 negotiation
 cementing fractures

The unlimited will-to-communicate
 To know the other, to hear
 To reckon with the necessity
 Of transforming oneself

Only thus
 Can genuine strength
 be developed

The creativity in which we participate
 Unfolds itself
 Unmasked out of the depths

To assist ourselves
 In this transparency
 Images from the past
 Loom up to haunt or to bless us

We
 Who minister
 Need ourselves to vibrate
 Stay in tune
 Not be enclosed in one event

Using consciousness
 Flowing in movement
 With various designs
 Recharged and sustained by good news
 At our matrix

We grasp
 With a quadraphonic sound
 Zoom lens
 Multicolored pulsing lights
 His Word

Image
 Is possibility
 Within ourselves and others

MEDIA SURVEY

7

The information below is requested in order to divide into teams for the Media Workshop. We will need Chaplains with experience in the various areas to assist in media production. Please list your skills and extent of your experience in the lines below using the reverse side if more space is needed.

Slide/Sound Production: _____

Television Production: _____

Newspaper-Print: _____

Film: _____

Radio: _____

Other: _____

NAME: _____

REFLECTIONS ON MEDIA

1. What are three positive media experiences you had in your life?
2. What is your favorite motion picture?
3. What is your favorite television show?
4. Who comes to mind as the outstanding television personality?
5. Why?
6. Who comes to mind as the best clergyperson you have known?
7. Why?

USING RESOURCES

1. What is the overall purpose of the author/authors/ creator?
2. How is the resource organized, planned, designed?
3. In what ways might it be helpful, or used in religious programming?
4. Share with the group one learning you have gained from this material.

ADVANCED COURSEINSTRUCTIONAL MEDIA WEEK

THIS SUGGESTED AGENDA SHOULD BE INCORPORATED WITH THE MEDIA LABORATORY ASSIGNMENT ON PAGE AC-40 IN THE HANDBOOK.

1. On the first day, students will have an opportunity to share experiences in using media. This agenda as well as the daily agenda may be amended in accordance with the needs of the class. Exploring various Learning Resources/Instructional Media will be accomplished by explaining some theory, showing examples, doing media, and sharing ideas. A slide program will be produced by each team.
2. In the morning of the second day students will see some examples of video productions using a simple system. After familiarization each team will be given a Porta-Pac to shoot video. Each member of the team will appear on camera for at least a minute and use each piece of the video gear.
3. The third day will be spent on television in more detail. The video signal, Project Awareness, SITE, and present use by the chaplains will be discussed in the morning. Time will be spent in the work-shop for a "hands on" introduction of studio television. Closing the day will be planning for a video production with scripting and graphics and spending the evening on preproduction for the next day.
4. The fourth day will be divided so that each team has time to do a video production and view the productions. The audio interview can be done any time during the week or after the video production.
5. The fifth day, Dr. John Ward will be available to the class for group and personal evaluation on your communication skills.

BASIC COURSE TOPIC 3.5

INSTRUCTIONAL MEDIA

Introduction:

Explanation of the four days and suggested Agenda.

1. First day will be on all types of Learning Resources or Instructional Media. This will include theory, showing examples, doing media, and handout of resources. In the afternoon, samples of films available will be shown and several methods of evaluations discussed--all the equipment at the school will be shown and operated for the students use while at the Chaplains School.
2. The second day - the morning will be spent in seeing some video examples of what can be done with a simple system. In the afternoon we will take the porta-pac system out to various places and shoot some video with the members of the class, each handling the individual pieces of gear.
3. The third day - in the morning we will see what the Navy has done with television, and SITE system, as well as Project Awareness; chaplains and their use of T.V. as an extension of ministry and a tool. Various printed resources will be shared, and some finished video tape from commercial and church publishing houses. The afternoon will be on story boarding and script writing.
4. The last day will be spent entirely in the workshop area, giving an opportunity to do production and to role play, as well as interviews, rotating positions as camera person, VTR, and director.

The final outcome will be a ten minute production of a television program - Chaplain Ministry related.

INSTRUCTIONAL MEDIA AGENDA

FIRST DAY
READING PAGES

- (classroom) 0830 - Introduction and plan for Teams (II-III)
- 0900 - Communication Theory - Model (6-7)
- 0915 - "Why Man Creates" Film Discussion (VI-V)
- 0945 - Theology of Image (8-10)
- 1000 - Break
- (Media Room)
(3rd Deck) 1015 - Demonstration of media (R-Z)
Audio tape, overhead, light (D-F-C-G)
show, art forms, radio spots,
TV spots, Multi-image, photos,
posters, banners, books,
periodicals, other resources.
Multi-media show-Resume
Chaplains programs
- 1115 - Demonstration of slide process (A-B)
- 1130 - Lunch
- 1330 - Team Activity
Doing a slide/sound production in
teams. Each person making at least
two types of slides and the team
working together on a theme for
worship. ex. Thanksgiving
- 1600 - Show slides - (Resources) - Assignment

INSTRUCTIONAL MEDIA AGENDA

SECOND DAY

- 0830 - Feedback from previous day's activities and plan for today
- 0845 - Showing samples
Turner's Tape
Force's Tape
- 0900 - Introduction of Portable Television (Introducing Receiver, Camera, Video Signal "Knob the Single Twisting" Dangers "Burn in" lens, Camera VTR)
Head Cleaning, Mike
- 0945 - VTR
Playback, off air recording
- 1000 - Break
- 1015 - Hands On
Practical Session
"Hands On" experience with the Rover II unit
Trying for quality
Show going to black
- 1115 - View-Shooting Good Video Tapes
- 1130 - Lunch-Checkout TV Gear
- 1300 - Go to harbor/beach to shoot video
(each member on camera, and taking turns with the equipment)
- 1500 - Return to class to view tapes
(view no more than 15 minutes of video on tape)
- 1600 - Questions and responses
Sharing resources for next day - (VI)

INSTRUCTIONAL MEDIA AGENDA

THIRD DAY

(Seminar 0830 - Teamwork on Audio Interviews (K5-K6)
Rms)

1000 - Break

1015 - Listen to Student Interviews in
teams. (Constructive Criticism)

1130 - Lunch

(TV 1330 - Ministry via Television in the
Studio) Navy

The Commercial TV and Video Signal (L10) (L11-L19)
Cable TV (L20-21)

Chaplain Corps

Project Awareness - LEAD Program

SITE system (Film) (L32-51)

AFRTS (L22-L29)

Pre-Production (N1-N10)

1400 - Break

1415 - "Hands On" experience
Intro to cameras, lights, console
Filmchain and VTR - Role Play, interviews

1600 - Production - (Video cassette on production)

1630 - Close and feedback session

INSTRUCTIONAL MEDIA AGENDA3rd Day

- 0830 - Ministry via Television in the Navy
Commercial and Cable TV - (L10+L20-21)
- Chaplain Corps (L30-31)
- Project Awareness - LEAD Program
- SITE system (Film) (L32-51)
- AFRTS - (Video Tape) (L22-29)
- 1000 - Break
- 1030 - Film - SPOTS (sample) TV Video Signal,
Problems in the Military (L11-19)
- 1130 - Lunch
- 1330 - "HANDS ON" experience (N3-10) (L1-9)
Introduction to cameras, lights, console, Filmchain,
and VTR - Role Play, interviews - (Handout)
- 1530 - Pre-production Elements (Video Tape) (C3 + N1-2)
Need
Objective
Assigned Staff
Proper medium
- 1630 - Graphics (N8-10)
Music - Audio
Titles
- Storyboarding - Scripting (N1-2)

4th Day

- 0800 - Continue Script Writing and Planning for Productions
- 1000 - Team One Production Time
- 1300 - Team Two Production Time
- 1530 - View the Productions

A COMMUNICATION THEORY

Communication is a transfer of meaning among people. It is the way human beings become aware of their environment. This perceptive awareness of our environmental world impacts on us through our various senses. The area of this impactation I call a meaning system. Not only is this the framework of our values and assumptions, but the immediate perception of objects, events and persons. Each person's meaning system is operating the moment of awareness in the environment around him/her. Past experiences, present motivations and immediate circumstances within each individual add to this meaning system. The individual functions by continuously receiving non-linear messages coming at all levels of awareness.

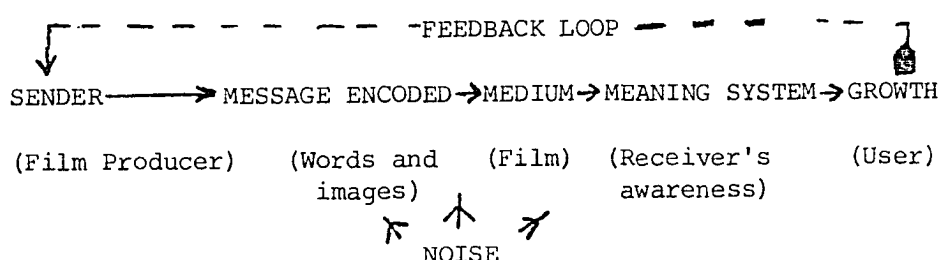
Generally, there is an overload of these messages bombarding us so that we are never fully capable of experiencing our total environment. By selective perception we pick those messages we wish to experience according to our meaning system. Some are naturally or consciously available; others are unconsciously overlooked because of the great amount of information. The implication of this theory that no two people who have witnessed the same communication event have identical meanings. The information given to both persons might have been the same, but because of different meaning systems the meaning could be entirely opposite. Each one's interpretation may be correct from what was perceived in accordance with his/her meaning system.

Usually the more alike these two persons are in their experiences and motivation, the more identical the meaning will be. In order to be helpful in understanding this theory of communication, try to think of a camera as a person. Suppose each camera has the capability to have a different filter, lens and film. This would result in a unique image of a tree, by both color and shape. Each developed film would be a little different from the next one. Let us call the filter, our immediate circumstances, which certainly color our interpretation of any message by mood and mental thought. The lens could be the present motivation which means how willing and truly interested we are in what a person has to say. Is it a need for us to hear what is being said? The film is like our experiences, which have previously happened and changes our perception and meaning.

A meaning system is conceptualized in visual images. Even a blind person's meaning system is built on visual images which are imagined because they are not physically seen. If any stimulus like a sound is heard, the individual who truly hears that sound translates it into a visual image within the meaning system.

The meanings of messages are not transmitted or transferable, they are within each receiver. Messages are transferred continuously from all kinds of stimuli to have meanings associated with them in the receiver's meaning system. The meaning system is the sum total of each person in the communication process.

Most of us are aware of a basic model of communication. The elements are a sender, message and a receiver. This can be expanded to include feedback to the sender and filters of the receiver to give special effects to the message. The point that I am trying to make is that this model is not adequate for the complexity of the communication process. In the model below I hope to show the significance of the meaning system.



This model demonstrates a person who attends a film. The sender has a meaning system which is used as images and symbols are written in the script and put on film. The film is released and shown in a local theater. The receiver attends the film with his/her meaning system and growth results. The film is recommended by the receiver to others and feedback occurs for the producer of the film. Noise could be the projector that does not work properly for the showing of the film.

Just recently our family dog had to be put to sleep because of a serious illness. This was during the lenten season and I was attending worship the following Sunday after the dog died. The pastor began to talk about death, and particularly Christ's death. But you see, I was processing the entire event of the dog's death and the loss of the family. My meaning system was functioning very well, but only on my theme of death and not the pastor's.

The applications of this theory are important for the designing of media. On an average 70% of the communication process is the responsibility of the receiver. It may just be one symbol that identifies with a particular meaning system, but then learning has taken place and communication occurs.

THE THEOLOGY OF IMAGE

Faith is a response to God on the part of a believer. It is an act of trust envolving a whole person responding with rational thought and feeling in this response. There is so much we do not know about this area of religion, but working out the model on page 10 has been of value to me to better understand what happens in the faith process.

Information about God comes to each person through his/her meaning system which I mentioned in the article on "Communication Theory." For the Christian it is God's expression of Himself or His Word which most Christians call the Gospel. (John 1) The Word comes in various ways and forms, but the ultimate expression was God's Son surfacing in a human being to enter into a relationship with others. God is both the message and the medium in Christ.

The Word, having been exposed enters within that meaning system and brings about conversion. The vital presence of the Kingdom of God is within the individual. That Gound of Being or Soul is the Divine Indwelling of God. The church becomes those who have experienced that relationship and celebrate it within and with each other.

Certainly I do not mean that God is only confined to the human vessel, but on the other hand, if we do not find Him within ourselves or other humans we might not find God at all. For the deeper we know and experience our meaning systems the more evident our faith will become. Spiritual growth happens the more I am aware of myself and the images that are in that meaning system. "Lo, the Kingdom of God is within you."

Since the individual's meaning system stores information in visual images, it might be helpful to explain more fully how this might happen. The meaning system I see as a framework with various levels. The core of this theological model is the very center of being or existance. For me, this would be the "Indwelling Christ." For the Jew it would be the personal relationship to God. The next level is the collective unconscious. In this level many images are stored that the person does not desire to consciously consider. Most of the anger and defensiveness which comes forth from us is because someone has triggered a sensitive image which needs to be shared and discussed with someone.

The next area is the personal unconscious. This is where we keep a lot of guilt and bad feelings about ourselves. Yet this is also the level that forgiveness is experienced

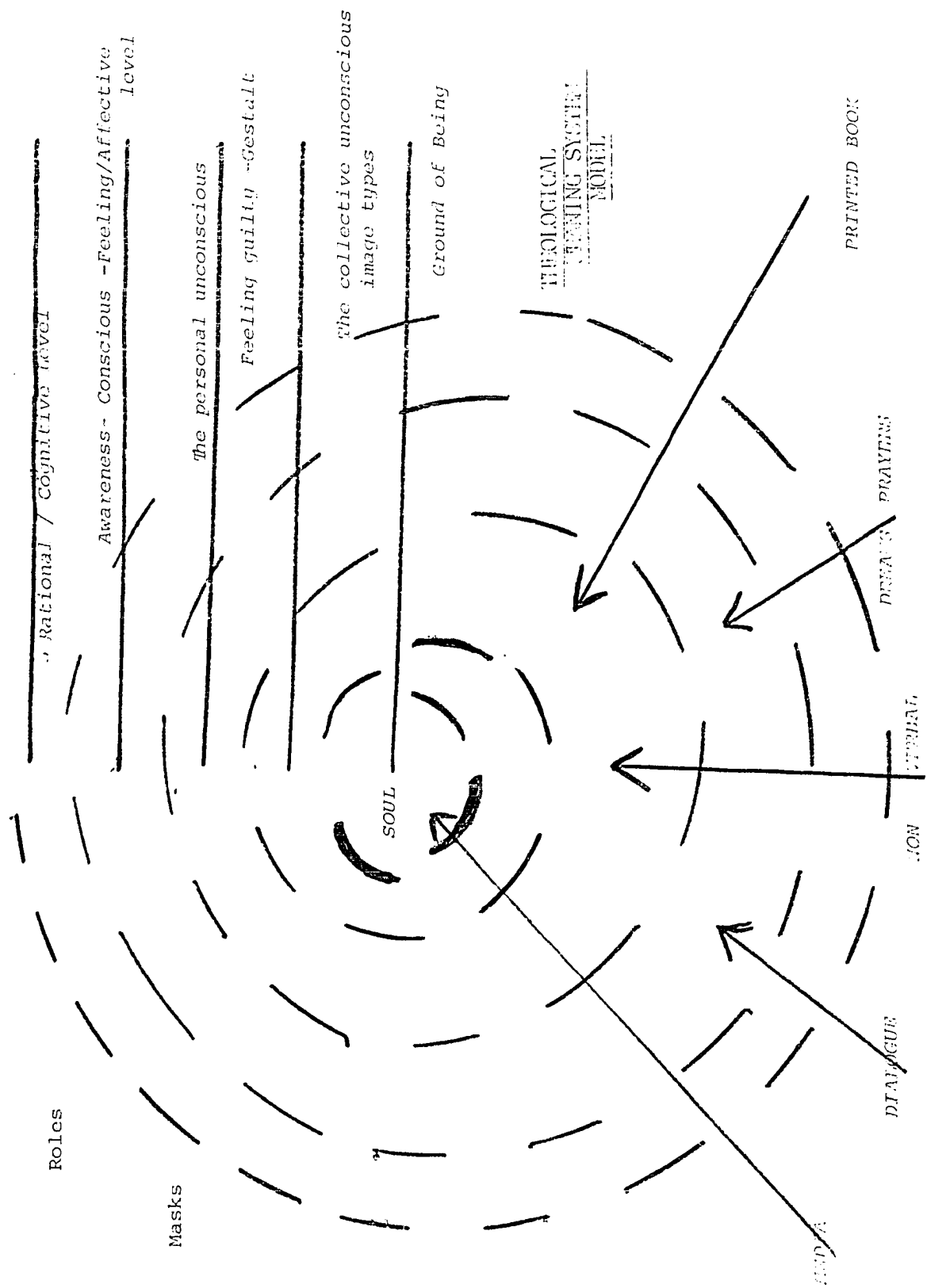
The third level in the meaning system is the feeling/affective area where emotions are based that we use for moods and feelings. The final level is the rational/cognitive area. Our thoughts and logical reasoning emerge from this area.

On the surface of the model are the roles we perform and the masks we often wear that hinder communication. At the lower part of the model are arrows which show various media and that any one can go into the meaning system all the way to the core. The deeper the penetration the more change should result.

The point of the article is because the meaning system most likely operates in visual images, then we should use more images in our ministry. When those images on a screen identify with the images in our meaning system, there is an exorcism. The viewer is abstracted out of the flesh into a non-real world of the screen. By planning the images, having the user enter the time and the circumstance of the media event, there can be a deep religious experience. For the young adult who likes multiimages, movies, slides and television can bring about conversion.

A religious media presentation should be a laboratory of meaningful life compressed and distilled so that the images stored within a meaning system get into dialogue with each other. When we are able to process a media experience, spiritual growth results from this dialogue.

The Theology of Image is not new. The Bible is full of images painted by the pen of the prophets, and spoken by the voices of leaders in the Scriptures. Parables, stories, allegories, and life situations were used to bring an awareness of God. So today media can be a tool for ministry, perhaps even more than the voice in the pulpit or letters on a page. It is dynamic as a tool for God's expression to His people.



The basic purpose of every chaplain is to communicate God's Word. For hundreds of years now, the church has consistently used one means of communication, the spoken word. The spreading of the Word has been by word of mouth--the sermon, the preacher, and the listener all participating within one medium. Few ministers have utilized all the senses of the congregation. Media gives the opportunity to have a sensual and experiential grasp of reality over an impersonal cognitive understanding of it.

The psychology of learning demonstrates that the senses of sight and hearing account for 94% of all learning. An in-depth study showed that after three days only 10% of material taught by telling was recalled, 20% by being shown, and 65% by being shown and told. It is our conviction that this message of God merits a more exciting means of communication which involves the chaplain in the uses of various media. It is difficult to relate and participate in the excitement of His message through the use of a single medium, when man today is so accustomed to the multi-media approach of the world.

With cameras and projectors readily available in nearly every location, a new means of communication is possible for any one at relatively little expense. Nearly every command has within its members at least one "shutter bug."

In addition to the slides obtained by using a camera, there are a number of ways and techniques of making handmade slides. These handmade slides are very inexpensive, require little artistic ability, and can be made by children. These handmade slides may not be professional, but in their own ways they go beyond the professional's. These slides can become a unique vehicle by which individuals and groups can become involved with the worship service in a new and exciting way. Chaplains have been looking for ways to get more people involved in the chapel program. Here is one such method that combines fun, meaning, variety of communication, and people together in an inexpensive expression of God's message.

Spontaneity and creativity should be emphasized to the full extent. Many variations and adaptations which may not be mentioned may be used with the materials and techniques presented in this article. It is very important that you experiment with materials and techniques on your own. Don't hold back. "Celebrate God" through your creative imagination! A genuine worship experience can be shared in the very process of making the 2 x 2 slides. It only takes a few minutes and a few modifications for adaptations between the various techniques to readily become apparent.

CONTACT SLIDES

Contact slides have proven to be the most economical in terms of material and time. Contact slides also eliminate differences in artistic ability, relying solely on the eye of the beholder. Contact slides

utilize the process of transference from magazine pictures to the adhesive side of transparent Contact Paper. There is a wide variety of magazines which can be used. Actually very few magazines have been found unsuitable for contact slides. National Geographic, unfortunately, is one of the magazines which proved extremely difficult to work with. An abundance of old magazines is relatively easy to find with the smooth pages for easy transfer.

Collecting all needed materials and experimenting with the materials prior to conducting workshops may prove to be a real time- and anxiety-saver. In preparing to make contact slides, first check with several people and get a variety of old magazines together.

Materials for making contact slides include:

1. A variety of old magazines
2. Scissors and rulers to be used in material preparation
3. Clear Contact Paper
4. Slide mounts of desired size
5. A source of hot water
6. A container for water
7. An iron and surface to use it.

There are several steps on preparation which need to be taken prior to the workshop. As previously stated, there needs to be a time of experimentation in which you can take care of questions and "bugs." This eliminates many frustrations.

1. Having decided on the desired size of the slide mounts, open the box of slide mounts. Enclosed you will find a small plastic square which will illustrate the size of contact paper that is needed. Using the ruler of a straightedge, take a ball-point pen and draw the outline for several rows of squares. Take the scissors, cut the squares, and put them in a small box.
2. Taking one square, glance through a magazine looking for a pattern or picture the size of the square. It may be a word, an eye, or a hand. Allowance must be made around the edge of the square for mounting purposes. This may be judged by placing the square inside a mount or by placing the mount over the selected picture.
3. Remove the backing from the contact paper square, and place the square, adhesive side down, onto the picture. Care must be taken to avoid wrinkles which will spoil the quality of the slide.
4. Take a relatively smooth object, such as the cap of a ball-point pen or the handle of a dinner knife, and smooth the square onto the picture. This is a part of the transference process, and care must be taken to be sure that the square is thoroughly pressed or rubbed onto the picture. Any area of the square which is not pressed or rubbed adequately will have a

faded area or clear spot in the finished slide. A few practice slides will acquaint a workshop leader with the necessary skill. With smaller children, it may be more desirable for the leader to rerub each picture.

5. Tear around the square leaving a wide margin around the area covered by the square. A one-inch margin is sufficient. This margin enables the soaking process to proceed much easier. Check to be sure that the square has been well rubbed and that bubbles and wrinkles have been eliminated.
6. Place the square and picture into the container of hot water. Keep ahold of the margin around the square. Dip the square up and down in the water. Within a couple of minutes, you will be able to separate the paper from the square. Discard the wet paper. At times it may be necessary to soak the square longer, or even to rub the paper to help it come off the square. This will not hurt the slide, but it will actually help make it a clearer slide.
7. The square may be left with a milky substance. This and any paper should be rubbed and the square rinsed until it is clear and clean.
8. Place the square on a paper towel with the adhesive side up. As the square dries, evidence of paper and milky substance may become evident. Dip the square once again into the water and rub it gently until it is clean. Take care not to use extreme pressure. The hotter the water, the quicker the process is conducted. Water from the tap will prove to be hot enough. Again, place the square with the adhesive side up on a paper towel.
9. During the drying process, care must be taken to prevent the square from sticking to the paper towel. If the square sticks to the towel, resoak the square.
10. Allow the square to dry completely. The adhesive side will become sticky once again as it dries.
11. Take a dry square, peel off the backing, and place the square so that both adhesive surfaces are put together.

The contact slides could also be adhered to a sheet of acetate. This would give a firmer slide, and the contact square usually retains enough adhesive to provide a good weld.

12. Again, take a smooth object, such as the cap to a ball-point pen or a dinner-knife handle, and rub the two pieces together to eliminate wrinkles and air bubbles. When using two pieces of Contact Paper, care must be taken to prevent wrinkles in the squares. Trim off the excess around the squares with scissors.
13. Mount the square within the slide mount according to the directions given with the mounts. This usually requires a warm iron to seal the edges. The slide may need to be resealed with the iron after it cools.
14. The slide is now ready for projection.

Limitations for contact slides are mainly the size of pictures and the color and quality of the picture to be used. Contrasting colors are relatively important for a clear picture. Words can be cut out and put under pictures or used by themselves.

More and more variations and possibilities will emerge as contact slides are actually made. The quality of the texture, the grainy effect, and the muted color of these slides compared to the quality of slides by cameras are overcome by the advantages of contact slides. The cost of contact slides is under \$.10 apiece, compared to \$.25 or \$.30 for camera slides. Contact slides can be made and immediately used. They can be put together in an afternoon and used for an evening worship service. Contact slides don't require a steady hand, a light meter, a good pair of eyes, or creative artistic ability. They can illustrate through words, colors, patterns, pictures, or combinations.

Contact slides can be made by almost any age group. They provide especially good project possibilities for late elementary age through adult age. They could be used by special-interest groups to illustrate projects or concerns, by senior highs in youth groups or on Youth Sunday, by children in Vacation Bible School, or by chaplains to illustrate specific needs or focuses.

CRYSTAL SLIDES

Crystal slides are slides made by using acetate squares and a liquid solution called Cryst-L-Craze. The most common use for Cryst-L-Craze has traditionally been the back of fish aquariums or decorator bottles. The crystal slides have proven to be the most fun and the most creative. But they do produce an odor much like airplane glue. This is the camphor (also in moth balls) which produces the crystal effect. Caution should be used to find an adequately ventilated area in which to work. Like airplane glue, Cryst-L-Craze is flammable and should not be used near open flame. Adequate ventilation will also aid in the drying process considerably.

Materials needed to make crystal slides include:

1. Waxed paper
2. Acetate (hard)
3. A variety of Cryst-L-Craze colors
4. Window cleaner and clean rags
5. A box of toothpicks (round)
6. Desired size of slide mounts
7. An iron and ironing board
8. Newspaper
9. Scissors

As you did with the contact slides, leaders are urged to experiment in making a few slides prior to showing the techniques. The following procedure is recommended for these crystal slides:

1. The acetate will probably come in $8\frac{1}{2}$ x 11" sheets. Clean a small section of the acetate with the window cleaner. Let it dry; then place a drop of the solution on the acetate. Spread the drop around a little bit and allow it to dry. When the solution dries, check to be sure that it really crystalizes. Some soft acetates will not crystalize. This needs to be tested far enough in advance so that changes and corrections can be made.
2. These sheets must be cut to the desired size for the slide mounts. Inside the slide-mount box, there will be a small plastic square illustrating the size of acetate necessary for the mount. The acetate can be cut with scissors or by using a paper cutter.
3. After cutting the acetate sheets into squares, use the window cleaner to remove all fingerprints and dirt from the squares. Use a small box to store the squares.
4. Cover the work table with old newspapers. You may want to use waxed paper as well. The Cryst-L-Craze solution has a tendency to get on the paper quite easily so the paper should be changed when necessary. Waxed paper should also be spread on a separate table so that the acetate squares are covered with the solution, the completed squares can be placed out of the way to dry.
5. Next, place the bottles of different colored Cryst-L-Craze solution on the table which has been covered by newspapers, along with the box of toothpicks and the box of acetate squares. Round toothpicks have been found to be more useful than the flat picks because solution will drip a smaller amount, and the point makes designs and words more accurately. Use one toothpick for each bottle. This will eliminate the mixing of colors.
6. Dip the toothpick into the solution and then let the substance drip onto the square. Spread it around with the pick. Variations will always appear. This substance will create different crystal patterns depending on the way it is spread. It could be spread from the corners to the middle, or it could be stirred around, or any of numerous possibilities. The amount of solution that is used will also make a difference. The square will take on more color when you use more of it, and the crystal pattern will change from big crystals to small crystals that look more like fur than crystals.

With the use of various colors, an abundance of possibilities will open up. Some colors will readily fuse together, while others can be used side by side with very little mixing. By using contrasting colors and complementary colors, a 3-D effect can be used. It is also effective to only partially cover one side, allow slide to dry, then turn the slide over and fill in the remainder.

A 3-D target effect can also be produced by using a light color in the middle surrounded by a dark contrasting color. The target can also be done by making a circle on one side, allowing it to dry and then filling the remainder of the slide on the back side.

Special designs and words can also be written on these slides to add special emphases. Cover a square with light color designs; then with a darker color draw a design or write a word. This takes patience, practice, and a steady hand. Sometimes it is better to allow the slide to dry first. Writing words is easily done on the reverse side of a lightly colored slide. Caution must be used not to get too close to the edge of the square so that letters are covered by the slide mount. These word and design slides will prove extremely useful in emphasizing focal points for illustrations and in producing creative thinking.

Color slides will yield unique, colored crystal patterns which can be used for their own beauty or as "overlays." These will add new dimensions to black-and-white movies and filmstrips and will also provide an extra-special element when several projectors are used at one time. These multimedia presentations are very effective and will add a lot to any special occasion.

7. After filling in the acetate square, place the square in the waxed paper for drying.
8. It is best to allow the square to completely dry before mounting it. If you need more space for your design, the inside border can be enlarged with a razor blade or knife.

It has proven to be especially exciting and fascinating to make crystal slides and observe the crystalization process taking place. Caution must be used both in having adequate ventilation and in keeping the solution off the clothing. The small bottles are easy to tip over, so added care must be taken with the smaller children. The participants in making these slides must be fairly responsible, coordinated, and disciplined. It is advisable to keep the group fairly small so that reaching and grabbing are minimized. Cryst-L-Graze can be abused, so extra care should be taken. Read the label on the bottle before using. The main point is to be aware of the possibilities that may take place, so that emergencies can be handled smoothly and quickly.

WRITE-ON SLIDES

These slides must be handled very carefully for they will easily smear and rub off. Colors and contrasts will diminish with age and use. These seem to be the most useful for a specific occasion. Colors, designs, patterns, and words can all be used with these slides.

Materials needed for write-on slides include:

1. Matte acetate and scissors
2. Writing instruments, such as felt-tipped or ball point pens, colored pencils, and crayons, in a variety of colors
3. Slide mounts (127-620-120 film size)
4. An iron and ironing board

The write-on slides are the quickest and easiest of the handmade slides. Even the very young children can participate in the making of these slides without danger. These slides are relatively non-messy and convenient to use. They can be designed or written out and used immediately. There may be a tendency for leaders to use these slides and avoid the others, but overuse of any mode of slide-making produces ill effects. These slides can be used on one or both sides with different effects. The use of felt-tipped pens allows an endless variety of color patterns and designs. Stories, parables, or words may be emphasized using write-on slides. Young people could use these slides to illustrate a biblical lesson or draw pictures of what a story means to them. Be creative. Use your imagination. These slides could be used in a wide variety of settings.

SCRATCH SLIDES

Perhaps you have wondered what to do with mistakes your camera has made which have resulted in slides which are completely exposed. Scratch slides provide a partial solution, in that the slides remain usable. In fact, once you get started on these slides, you'll probably be scrounging around looking for more unexposed film. Film labs many times are able to provide help at this point.

Scratch slides are made by using a sharp object, such as a pin or the end of scissors, and scratching the emulsion or dull side of the film. These scratches will appear white when projected. Designs, words, and symbols can be very effective using scratch slides. Special effects can be given by using glass stain, felt markers, etc.

Materials needed for scratch slides include:

1. Unexposed, very dark slides
2. A pin, scissors (sharp instrument)
3. Glass stain, felt-tipped pens

The procedure for scratch slides is:

1. Collect a supply of underexposed slides.
2. Determine the emulsion (dull) side.
3. Using a sharp instrument, draw, write, or scratch the surface carefully.
4. Color may be added by using the felt-tipped pens or using glass stain.

FILMSTRIP SLIDES

Frequently, churches have filmstrips which are out-of-date and unsuited for present-day usage, or which have been rarely used. By cutting the good frames from the strip and mounting them, many of the frames can be utilized in new and varied ways. The slide mounts to use for these slides are called $\frac{1}{2}$ frame 35mm slide mounts. These mounts can be sealed with a warm iron. This allows previously unused filmstrips to be used and gives flexibility not found within the filmstrip.

POLARIZED SLIDES

Polarized slides can provide fascinating lighting effects and put motion into slides. However, the process of making these slides is very tedious and time-consuming. Additional polarizing materials and equipment needed in making and projecting these slides are expensive. They may be purchased and give some very interesting patterns.

GLASS STAIN SLIDES

The glass stain slides are the most demanding of the handmade slides covered in this article. These slides need a steady hand and artistic ability. Glass stain, like Cryst-l-craze, gives off a fairly strong odor, and ventilation and care must be exercised. The glass stain is applied to the acetate squares either with a brush or a toothpick. Abstract designs or solid color effects are the easiest for the less artistic. Detailed designs require artistic ability and steadiness. In doing these slides, it is best to take a mount, trace around the inside opening, draw out the design, place the square over the drawing, and then apply the glass stain. If there is a general theme for which the slides are being made, it may save time and frustrations if the leader would sketch out a few designs, especially for the less artistically gifted person. This prevents some participants from becoming discouraged by the lack of quality of work being done.

It is very important to remember and stress that each individual is making a unique contribution. The slide should take on meaning in this light rather than in the search for the most artistically gifted.

Materials needed for making glass stain slides include:

1. Waxed paper
2. Window cleaner
3. Drawing paper for sketches (notebook paper)
4. Acetate and scissors
5. A variety of glass stain colors
6. Round toothpicks
7. Very small paint brushes
8. Slide mounts of desired size
10. Old newspapers

It is very important that the leader know the materials and have some experience beforehand.

The following procedure should be followed for glass stain slides:

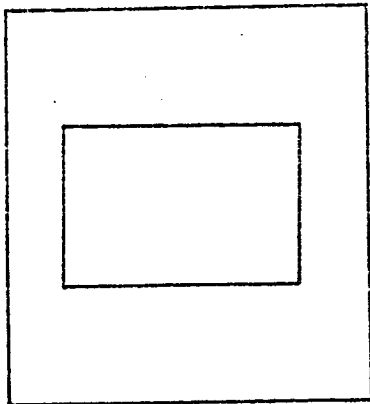
1. As the acetate will probably come in an 8½" x 11" sheet, these will need to be cut to the desired size. Open up the box of slide mounts to be used and remove the small plastic square pattern enclosed. Using scissors or a paper cutter, cut a number of squares from several sheets of acetate.

2. Using the window cleaner and rag, wash each square to remove the film of oil and dust. Place the clean square in a small box for protection.
3. Cover the work table with paper, being sure that the work area is adequately ventilated. Cover a separate table with the waxed paper so that the finished slides will be placed out of the way while drying.
4. Paint the design onto a square using either a fine camel's hair brush or a round toothpick.
5. Upon completion of the square, place the square onto the waxed paper out of the way. Be careful not to touch the painted surface.
6. When the square is dry, mount the slide, using hot iron, and follow the mounting directions.

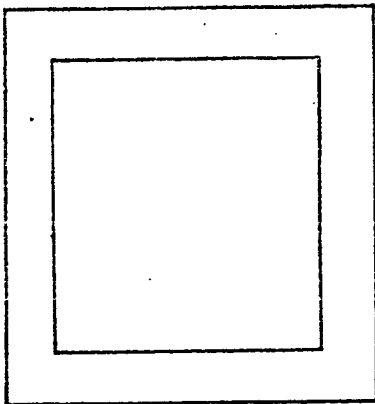
TITLE SLIDES

Title slides can be made very easily with a camera. A copy stand is needed to hold the camera over the graphics in order to develop the lettering on the film. The set up can be done in many ways. Sometimes a clear glass surface is used to put the lettering on and shoot it with a color background. Standard film would be used with the regular developing process. When titles are needed to superimpose on other slides, a very slow film is necessary. Kodalith process by Kodak is a good example. This film is called Kodak Ortho Film 6556, which comes in 100 foot rolls and needs to be put into a 35 mm cartridge for use in the camera. The following page gives more details as John Short uses this type of slide titling in his multi-media worship services at Riverside, California.

Slide titles can be made without a camera and very inexpensively. Press type letters come on sheets which are easily rubbed off on clear contact paper. Put two pieces of contact paper together with the sticky sides toward each other. Put in a frame and then black lettering will show on the screen. You can even type with regular or speech print and sandwich the letters between the clear contact paper so that they do not smear and then make the slide. Mimeograph stencils make good title slides. The letters will come through the blue stencil and light will pass through them on the screen. There are also times when you get underdeveloped 35 mm film back from the processor and which can be put on a slide frame with letters etched on the film, scratching off the emulsion, where a letter or symbol is needed. When the black film is utilized with light passing through the letters they are beautifully superimposed on a dark slide or film which is being shown.



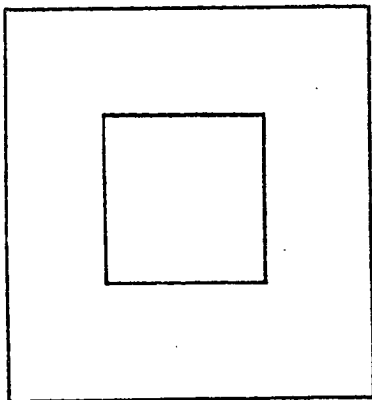
Double frame 35mm
Regular, 135 mount



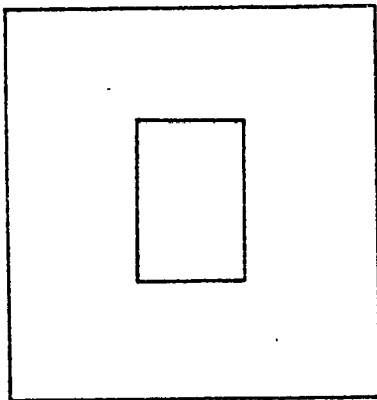
127-620-120
Super mount

Illustrations of Slide Mounts

2" x 2"



26mm
Instamatic mount



Single frame 35 mm
1/4 frame mount

SLIDE FILE CLASSIFICATION

- A. Animals & Plants
- B. Background, Landscapes, Sunsets, etc.
- C. Churches & Chapels

- CN Navy
 - CM Marine
 - CG Coast Guard
 - CC Civilian

- E. Equipment

- EN Navy ships, planes, etc
 - EM Marine planes, etc.
 - EC Coast Guard

- H. Historic

- L. Lay Ministry

- M. Chaplain's Ministry

- MN Navy
 - MM Marine Corps
 - MG Coast Guard
 - MC Civilian

- O. Overseas

- P. People PN - Navy PM - Marine

- PI Individuals
 - PG Groups
 - PC Children

- R. Religious Symbols

- T. Titles

- U. Servicemen

- X. Christ's Life

- Z. Other not Classified

PLEASE NOTE:

Print on some pages is small
and indistinct. Filmed in the
best possible way.

UNIVERSITY MICROFILMS.

Producing Ortho Slides

Equipment Needed

- 35mm Single Lens Reflex Camera
- 35mm Bulk Film Loader
- 35mm Film Cassettes (Kodak Snap-caps)
- Copy Stand and lighting (2 500 watt floods)
- Extension tubes for camera (for close ups)

Supplies Needed

- Kodak Ortho Film 6556 (100 feet only)
- Kodalith RT Developer (2 gallons)
- Film Fixer (1 gallon)

The Process

Set up copy stand and lighting. The lights must evenly light the copy area. Use a light meter to make sure. Load a film cassette with up to 36 exposures of Kodak 6556 Film. Load film in camera. If you use two 500 Photofloods at three feet for a light source, the exposure needed will be approximately f 2 at 1/2 second or one second.

When all shooting is completed, take the film cassettes into a room that can be darkened. Mix equal portions of parts A and B of the developer, and pour it into a deep wide tub (1 lb margarine tub works fine). Set up a container of water and one of film fixer.

Set up a 15 watt red light bulb near the developing tray. The film is not sensitive to red light. The film cassette can now be opened and placed in the developer. To get even, controlled development, grab an end of the film in each hand, and starting with one end, immerse the film in the developer and continue to feed into the developer, while lifting the first end out of the developer. Keep a portion of the film in the developer at all times. Continue to rock the film back and forth.

Within a short time, frames will begin to appear on the film. With practice you will be able to tell when the film is properly developed. Too little development causes thin slides, which can transmit light through the black areas. Over-developing causes a "pinching" or closing of lines.

When developed, place the film into a water bath for 15 seconds, and then into film fixer for the recommended time. Wash in running water for 10 minutes. Dry the film thoroughly.

The dried film can now be colored and extraneous images deleted. Use mylar transparent colored tape, manufactured by Chart-Pak, Inc., for even colors. The one inch width fits the 35mm format well.

For more variety and intricacy, use transparent colored paints available from Edmund Scientific Company, 800 Edscorp Building, Barrington, N.J., 08007. It comes in twelve colors and the catalogue item number is 71,067. Edmund has a fascinating catalogue of audiovisual materials that you should send for anyway.

To eliminate extraneous marks on the slides, use black opaque paint (Kodak Black Opaque), applied with a fine brush.

Trim and mount each slide. The most economical way to buy slide mounts is in a box of 1,000. Heat the mounts with an iron carefully, until they are secure. Now all is ready for projection.

This process is not fool-proof. It takes trial and error before perfecting the technique. The two most important ingredients are imagination and much patience, but the impact that these slides make compared with any other process, makes it all worthwhile.

John Garrett Short
THE SHORT CIRCUIT COMPANY
Riverside, CA.

MULTI-MEDIA BEGINS BY
PREPARING A SLIDE-TAPE PROGRAM

A slide-tape production can serve as an initial step in opening the doors of creativity. Chaplains can find great satisfaction in creating a product that they feel is useful, that requires the application of skills, and that can be enjoyed by others. An effective teaching tool, a slide-tape program can be designed based on nearly any subject area.

The budget for producing a slide-sound program is modest. The raw material costs for a 10 to 15 minute production total about \$15.00. This includes the price of the audiotape and the processed film if you use a camera for slides. The equipment is generally available at every duty station.

Slide-tape packages provide a very convenient and flexible instructional program. Slides are easily stored in trays, carousels, cartridges, or files and can be organized, arranged, or rearranged to suit the needs of the user. Simply replace an old slide with a new one if there is a need to update the presentation. Audiotapes and cassettes also lend themselves to modification and updating by means of the erasure and rerecord features on the audio machines. The combined visual-sound production can be packaged, easily indexed, and stored in locally or commercially manufactured lockers for easy accessibility.

Because of the operational simplicity and portability of the equipment involved, slide-tape programs lend themselves to a variety of settings. This type of media can be utilized effectively in a number of ways, including individualized study or repeated presentations with large and small groups of students. Programmed and self-paced packages for independent study or sophisticated high fidelity multi-image projected programs are within the range of this medium.

Once you've decided that a slide-tape program will best convey your goals and objectives, how do you go about producing one? Begin the process by examining the purpose of the program. What are you trying to achieve with the presentation? Will it relate to the current instructional or worship program? Is its aim to instruct, to motivate, or fill with faith? What information and attitudes will the audience bring with them? Do you want to evoke certain feelings? Do you want to provide those you serve with additional information? Do you want to change their attitudes? Contact your working chaplains who are interested in the project and solicit their suggestions for the slide-tape project. Once this phase is completed, simply list the ideas you plan to include in the program and research them to insure that no major ideas or facts have been overlooked.

An "outline" is now in order. Include in it the content as well as any other ideas or visual images that have come to you as you explored the purpose of the program. Use juxtaposition for bringing audiences to use their own perception.

Now obtain a pack of blank 3 x 5 index cards. Start writing down or drawing crude sketches of ideas or facts about the program as you think about them. This process is called story boarding. The interaction between your thoughts about the program and expressing them in writing or in a visual form will generate a script. If you think of a point as you concentrate on an idea, try to state it in as few words as possible or prepare a rough sketch of it. Put each idea or fact on a separate index card, with the sketch on one half and the statement on the other.

Lay out the 50 to 100 cards you have prepared on a large table and arrange them in an order that makes sense. For a better view of your work, tack the cards in sequence to a large wall board to see what your final product will look like. This is an excellent way to find likely trouble spots before final production. Take the time to make your critical decisions at this point. By following this procedure, you will have to make fewer major changes during the hectic, frantic period of writing, photographing, drawing and recording.

Ask yourself some hard questions as you examine the planning board. Are the visuals related to the text? Are they easily read? Are they too cluttered with information? Is the language simple and direct?

What kind of a feeling are you trying to achieve with the presentation? Many sound/slide productions are completed with this pre-production process. If this production will only be used one time, then cut down on the planning for time saving.

DOING A COMPLETED SCRIPT FOR AN INSTRUCTIONAL SLIDE/SOUND PRESENTATION

If you have your planning stage completed with the cards set in sequence, then you are ready to proceed to the next step. Here are some guidelines that might help in organizing the visual material.

1. In a content-centered presentation, make sure the concepts are few and clear.
2. The visuals should carry the burden of the program.
3. Don't make it too detailed, as the perception of the viewer needs to be involved.
4. Try to keep the program shorter than you think it should be.
5. Get a good variation in close ups, long shots, and types of art work.
6. It works better if the slides are all the same size.

The last element of your script is the sound track. A sound track can add another dimension to your show. It increases interest, adds impact, creates a mood, and punctuates the major points of the program. It can also be used to automatically pace the presentation, given the appropriate equipment. Music, interviews, sounds of machines, vehicles, animals, rain, wind, and a host of other sounds can be added to the

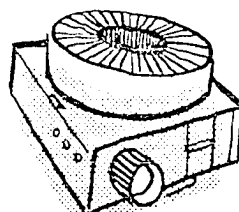
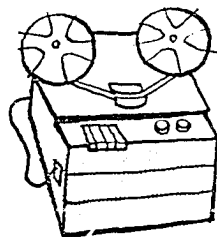
sound track to make the presentation more effective. However, caution should be exercised to insure that the audio doesn't overwhelm the visual character of the program.

These additional tips can help you in preparing the sound track.

1. Vary the commentary, if appropriate, by using more than one narrator.
2. Avoid using words that are uncommon, foreign, or subject to misinterpretation because of similarity in sound to other words.
3. Choose a musical background that is compatible with the theme of the program.
4. Identify in the script the cues for music and sound effects and advancing the slides.
5. Remember sound effects.

Everything is now on paper--organization, narrative, visuals, and sound track. This first draft is now complete. Leave it for a few days and then go back to it. Revising will be necessary. Lengthy sentences will have to be shortened. You will have to find substitutes for terms that are too difficult for your students. Some of the visuals may lack human interest and should be revised. The need to code the first sentence of the narration with the visual might have been overlooked in some instances. These errors along with others will be identified and revised. Now go to some of your associates or your students and obtain their reactions to the script. A major revision of the script is not necessary if they indicate they got the message and understood it.

Pretend you already have a completed program with the slides loaded in your projector. Tape the talk and follow the cues in the script as you record. Play it back and check it for the flow of the narrative. Some minor changes will probably be in order based on this preliminary recording/playback session and the suggestions provided by your peers. After successfully completing this preliminary test, you are ready to move to the production phase of the program's development.



FLUID LIGHT WITH AN OVERHEAD PROJECTOR

The FLUID LIGHT ENVIRONMENT created by means of various colored transparencies and colored liquids used with an overhead projector is an interesting experience. It is filled with a combination of energy, fantasy and mystery. The swirling colors or gently pulsing rhythms of the dancing light demand of the viewer an alertness and a compelling involvement. The lights are in process...painting a constantly changing picture before our very eyes.

The colors are related to the richness of stained-glass, yet they are more of an expression or extension of the human person today. Colors are bits of energy. Red is more exciting than grey. Light establishes moods--the creative use of fluid lights in worship is quite different from sermonizing. It is also quite different from the psychedelic, sense-numbing experience of the discotheque or rock bands. It is more akin to contemplating the glories of a sunset or the within-ness of a raindrop. Perhaps it might be called visual poetry. The moving lights create a detachment from time and place...a new dimension of sensing. Sometimes we need to be taken out of the ordinariness of things around us in order to see the extra-ordinariness of life.

IDEAS AND TECHNIQUES TO TRY:

There are three basic styles of expression in a fluid light painting... the sharp, hardedge patterns of colored shapes; the soft, hazy, amorphous effect of shapes out of focus or defocused by plexiglas; and the undulating washing effect obtained by using a bowl of water to move the light patterns.

INTENSITY is an important means of expression when you are dealing with light. By partially covering the projection lens with your hand or a cloth you can dim or modulate the light. This dimming effect is a necessary technique to master in order to achieve an artistic light expression. It takes at least two projectionists to handle one overhead projector with skill. When transparencies are changed the light should be dimmed carefully so that no white or sharp edges or hands are seen on the screen.

SLIDES projected into the fluid lights is still another technique to be explored. The slide images can be dimmed in and out, giving a misty, dream-like quality. Or, the fluid lights can be designed to emphasize the mood or intensity of the slide sequence.

FLUID LIGHT ENVIRONMENT . SUGGESTED MATERIALS and EQUIPMENT

Overhead Projector with 10" x 10" light stage
(2 or 3 overhead projectors add greater possibilities).

Projection area can be a screen, walls, ceilings, sculptured shapes, etc.
overhead projectors cover a large screen area at a short distance.

TRANSPARENCIES which you can make on transparent acetate sheets:

USE: colored acetates and gels
colored filter sheets
self-adhesive gels, and other prepared audio-visual supplies

Brilliant transparencies can be made with Cryst-L-Craze and glass stain on the transparent acetate (.010 in. thick). Try sand - wicking the color between two pieces of acetate. It dries with a bubbly effect rather than with crystallization.

STENCILS CUT FROM ORDINARY CONSTRUCTION PAPER

The transparencies and stencils should be made large enough to cover the entire stage area, usually 10" x 10".

MORE PATTERN TRANSPARENCIES

PLEXIGLAS - the pebbly or ripply kind comes in rich colors.

PRISMS
COLOR WHEELS
COLORED MARBLE GLOBS (flattened marbles)

CLEAR GLASS BOWLS AND PIE PLATES
CLEAR GLASS CLOCK FACES
PLEXIGLAS OR CRYSTAL BOWLS with unusual texture patterns

FOOD COLORING
COLORED INKS
CRYST-L-CRAZE
VARIOUS OILS

NOTE: Care should be taken when water and other materials are used with the projectors. Have towels and some plastic covers handy. Remember that water and electricity do not mix well. Be sure that the wiring is in good condition.

In planning a fluid light expression, try to organize the moods or images you wish to communicate. Think color and rhythms and shapes. This pre-planning is only a jumping-off place. The real creating takes place when you get all the materials together and start trying things out.

UMI

PHOTOGRAPHY FOR WORSHIP

DEVELOPING FLUENCY IN THE LANGUAGE BY TAKING SPECIAL SHOTS

When photographing or adding to your color slide collection, look for:

CLOSE-UPS OF PERSONS

Eye-contact with a person communicates the personal.
Close-up views can share something of life with us.
They draw the viewer into the picture and into the life of the person.
Isolate the eye, or a finger for humanity.

THE CELEBRATIVE INSTANT

Those very special moments when the human breaks through.
Those excellent shots ("zingers") that go right to the heart.
Unusual play of light and color - sunrises, waterscapes, reflections.
Joy can be scenic not only laughter.

TRANSFORMING ENVIRONMENTS

Selected vista shots from travel collections.
Shots from unusual angles.
World-wide vision - Slides that combine well in double or triple screen.
Abstract color slides.
Even dark slides can be scratched for showing.

WORLD FAMILY

Slides of people and situations in other parts of the world.
Look for the kinds of images that help us see ourselves in the experience.
Relatedness.

VISUAL SYMBOLS

New-life, growth, fire, water, community, family, sharing and so forth.
Sometimes these can be found in family albums.
Sometimes an idea can start you on a whole new photographic hunt.
Look for images that relate to each other and to our everyday life. This
is one of the best ways to help people relate the contemporary with the
traditional. Our visual symbols play a vital role in developing authentic
religious expression for today.

The actual photographic images are the words and sentences of the language.
The presentation is as important as the delivery of the sermon. It should
be done with feeling and careful timing. The equipment and technical work
should be hidden when possible. In many churches open wall space makes a
fine projection area. In other churches, screens are a necessity. Sheets
hung on clotheslines give a very makeshift appearance. It is hard to take
the art-form seriously. If sheets are used they should be mounted on metal
or wooden frames and stretched tautly. Daylight screens give clear images,
but they should be large enough for clear viewing. If light is a problem,
the media expressions should be scheduled for evening events. Try to make
images a part of a total event, and bring about a fresh new way of seeing.

GRAPHICS

IN THE CLASSROOM

Many duty stations do not have enough money in the budget to obtain the expensive teaching materials that a chaplain needs for a classroom. There may be many ways to overcome this handicap but one is the kitchen cupboard. Next to the dry cereal in your home you will usually find the vinyl shelf lining in various colors. This product can assist in making displays, signs, and instructional materials of many types. The advantages of self-adhesive vinyl include the following:

1. No paste, glue, tacks, or pins are ever needed to apply the vinyl.
2. The colors are bold and fadeless even in a sunny window.
3. The vinyl can be removed easily after a period of time.
4. The flexible vinyl is easy to manipulate and very durable.
5. The colors do not bleed or streak.
6. Vinyl is a common product and inexpensively purchased in most hardware or variety stores.
7. There are interesting patterns and colors available.

Charts and graphs are nicely decorated with strips of vinyl to give emphasis to a particular part of the content. Use a paper cutter to make sure that the strip is cut neatly and straight. Letters are easily drawn on the back side of the vinyl and cut with scissors to apply to the graph where needed.

Transparent or clear self-adhesive vinyl is very useful. It is excellent for laminating pictures, drawings and cards which will be used frequently. When smoothly applied to the surface of any paper product it can be washed and cleaned many times.

Chalkboards we generally take for granted but there are a few places where they may not be available. Black vinyl stretched and adhered to a smooth metal surface makes a useful magnetic chalkboard. The black vinyl must have a matte finish since the chalk will not stick to the smooth glossy type.

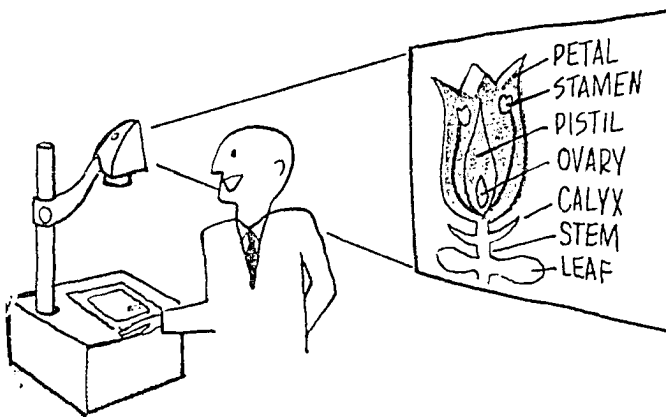
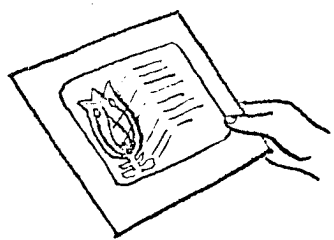
Slides and overhead transparencies can be titled by colored vinyl. If you want to make good slides, do the following:

1. Letters are cut from vinyl and attached to a sheet of overhead transparency film.

2. Select a picture that provides a contrasting background for where you desire to put the letters.

3. With the lettered transparency placed directly on the background picture, a slide is taken of the letters using a copy stand, close-up lens, proper lighting and filters.

4. Silhouette figures can also be attached to transparency film for projection.



SOUND

The very nature of sound as forming the primary means of communication enables groups of individuals to share their common awareness of themselves and the world. A common sound, a common language, is essential for community to emerge. Precisely because sound is so image and feeling producing, it creates togetherness as nothing else can.

Because of sound a human being is able to communicate his perception to others. Only as one is able to experience relatedness to sense his resourcefulness as a person, is he/she able to relate to others. The quality of interiority within a person is the characteristic of the human species that enables sound to work within the human communal framework.

The organized sounds of speaking words, language, and music are sociological because they are products of humans. Music especially is a sociological phenomenon which appeals to the herd instinct in the human being. We form choirs, bands, orchestras, +combos. Rarely does a person perform alone without any accompaniments or without another voice.

While sound may unite the masses, contemporary sound in music seems to separate the generations. Musical preference and clothes seem to be the characteristic sounds and signs of a communications gap between the young and the old.

This gap in sound preference is also present in the sound which accompanies worship. The church of the printed age dwells in a traditional sound of the organ, while many of the younger culture like the jazz-type music. The loud volume of sound which the young relish has a sense of affirmation, clarity, decision and importance. However, this can certainly be questioned, especially in light of recent studies into the loss of hearing due to the intensity of much of the contemporary rock music. One youth's response to a reporter's question concerning the loudness of the music in a Florida discotheque indicated that he came to let the music numb him to what's happening in the world.

If sound enables sharing within a communal framework, then young people are a species in themselves. Their sound -- both their language and music -- is a distinctly different style than that of adults.

Sound enables the youth of the world to consolidate across the frontiers of language, culture, and race into a style of world community-- a unified celebrative voice. Even in Christian celebration what should interest us is not the music but the acting together by means of music.

USING POPULAR MUSIC IN MINISTRY

A creative chaplain can utilize the words of Carole King, Bob Dylan, Elton John, or Neil Diamond, to provide a contemporary setting for religious meaning to a young person.

In our young culture there are two types of persons who "turn on" with popular music. Those who understand and sort out the meaning of the lyrics and poetry of the rock sounds--(these listeners can help the chaplain analyze the words for values and meaning of the religious life)--and those who consist of a group of young persons who listen to the music, feel its beat, but really don't pay much attention to the words. They "groove" the music and are very enthusiastic about it.

Because of regulations and distance, we may not think that young adults in a boot camp situation keep up with the latest tunes, but they do. They read the top 100 list, listen with fervor to the favorite disc jockey, and keep up on the scene with amazing regularity.

If the chaplain wishes to use music for teaching there could be several themes that might make a good series of lessons. Stimulating thought about the future would make a good general topic. Sub-topics under that would include the following:

1. To understand the non-deterministic, conditional aspect of the future in songs today,
2. To describe the singer's (writer's) assumptive world of the future.
3. To describe your own ideas and issues in response to the song lyrics.
4. To be able to write a plan to make some logical decisions about the futures.
5. To feel a personal confidence and autonomy in shaping one's own future.

There are many songs one could pick that discuss our future:

Pete Seeger, "Little Boxes"

Harry Capin, "Cat's in the Cradle"

Alice Cooper, "Eighteen"

Three Dog Night, "Family of Man"

Beatles, "Revolution"

The best way to spring forth in teaching by song is to play it on a good player, then discuss it and play it again for the summary. There are many themes and topics which could be covered in a worship setting. I have played, for example, a song by Zager and Evans, "In the Year 2525" and preached on it for a text. There was a lot of response from the Marines. If I were to preach on "New Life With God" I could use some of the following lyrics:

Chicago, "Does Anybody Really Know What Time It Is?"

Sammy Davis, Jr., "I Gotta Be Me"

Blood, Sweat, & Tears, "When I Die"

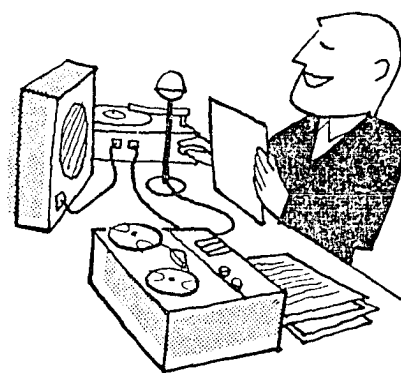
Neil Diamond, "Beautiful Noise"

Seals and Croft, "We May Never Pass This Way Again"

Peggy Lee, "Is That All There Is?"

A good way to get a Sailor or Marine coming to the worship service is to enlist them to search for a song you desire to use, or better, have them suggest one that might be better for a particular liturgical theme.

May your ministry be enhanced by music as your medium.



Planning Board

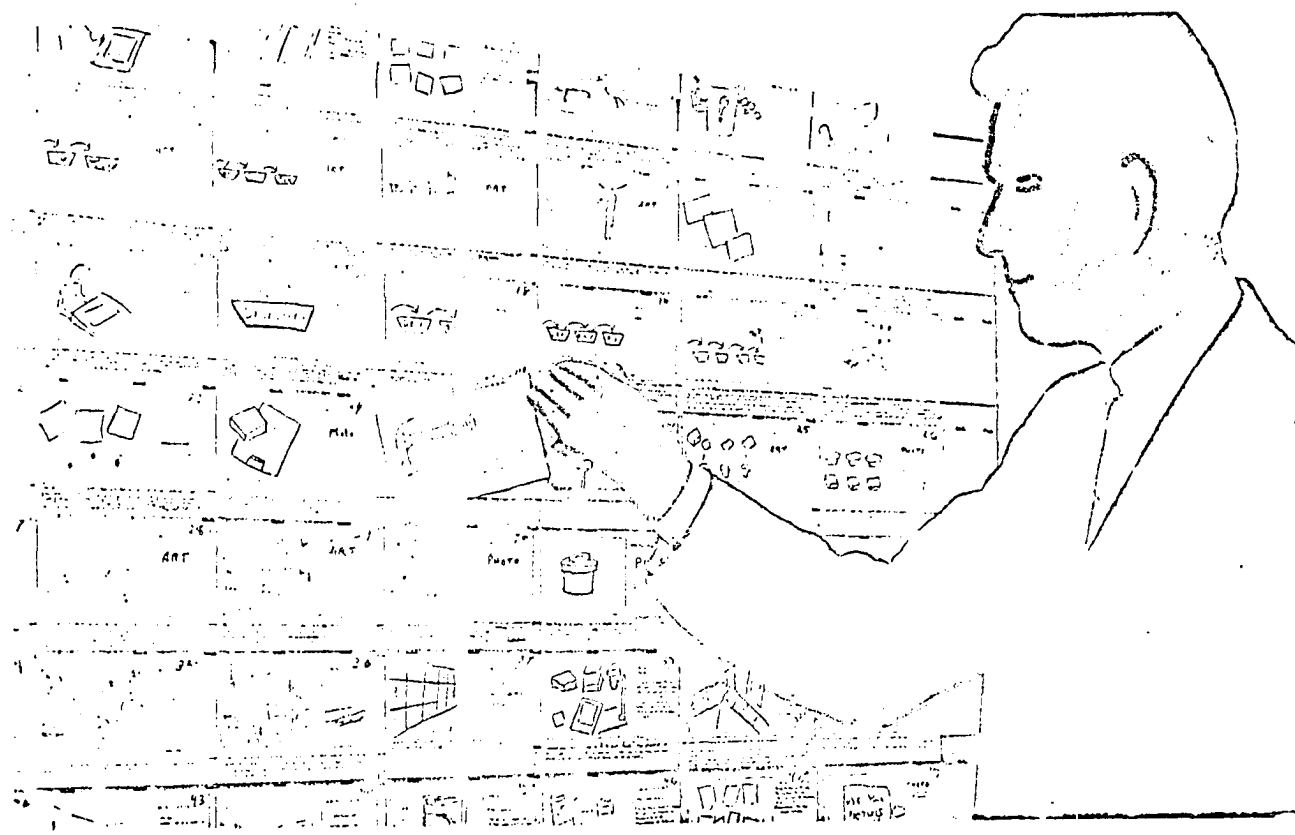
This is a very helpful device at the various stages of organizing a presentation; it is sometimes called a "storyboard" later in the planning process. For planning a lengthy presentation, several boards may be needed; a modest production can usually be organized on one.

Plain white 3 x 5-inch (76 x 127mm) or 4 x 6-inch (102 x 152mm) index cards are commonly used in the initial planning stage. Write on each card one idea or point you want to include to achieve the slide or filmstrip objective. Put the first card on the board; write another idea on another card and put it on the board; and repeat the process until no more pertinent thoughts come to mind. If more than one person is involved at this step in planning, the brainstorming or random thinking technique is adopted. Every idea that occurs to anyone—no matter how unlikely that thought may seem at the time—is written on a card and placed on the board. Often, even a completely impractical suggestion can spark an excellent idea.

It is possible, of course, to lay the cards on a table or floor, rather than to use the planning

board. The advantages of the board are that the cards are held quite firmly and not easily dispersed, and the whole board can be carried another room (for more work or when submitted for approval) without disturbing the sequence of ideas.

When sufficient thoughts have been recorded and placed on the board, an editing process takes place. Cards bearing similar or overlapping points are grouped. Ideas that are impractical for filming, or that are inconsistent with the objective, are set to one side but not discarded—there may be reason to refer to them later. If new possibilities occur during this editing, they are written on cards and added to the board. Finally, the cards are arranged to represent the continuity of the ideas in the completed film. When the planner(s) is satisfied with the result, it is presented to the proper authority for approval. It might also be a good idea to photograph the board at this time in the event the organization is changed and for future reference. As indicated earlier, the board bearing the cards can be offered for examination at a location convenient to the parties concerned.



Planning Board for 4 x 6-inch (102 x 152mm) Planning Cards

UTILIZING FILM FOR MINISTRY

CONSIDER THE FOLLOWING SITUATIONS:

- 1) Many messages that are in religious films and filmstrips are missed because the right exploratory questions are not asked before or after the film is shown.
- 2) Meanings behind symbolism can be unclear because chaplains are hesitant to tackle the task of interpreting what the film maker had in mind when creating the film.
- 3) Chaplains can base their reluctance to show films on one negative experience where a great film flopped with the troops.

Perhaps each of these situations can be reversed by implementing simple questioning techniques that are neither difficult nor threatening. They are, in fact supportive of any group jumping into the meaning of a film or filmstrip.

Prepare the group to watch a film by suggesting that they truly attempt to experience the film. By letting themselves become emotionally involved with the images on the screen, they can tune into this dimension. Not every cinematic effort requires in-depth knowledge; some can be enjoyed simply for visual pleasure.

James E. Haas, an author on media, uses a very interesting method with a group viewing a film. He divides a large group into smaller ones and assigns a specific task to each group. One group has to look for any confusing elements in the film. Another tries to find some key phrases to outline the film for a lecture. Still another group finds all the applications to life experiences with each person on the group. Then all the groups report out to the other ones for a large discussion time.

Disagreement generally makes a good starting point for a film discussion. Maybe a problem for us is that we try to resolve a conflict rather than direct it for learning from two different perspectives. Let's not forget that not two people go away

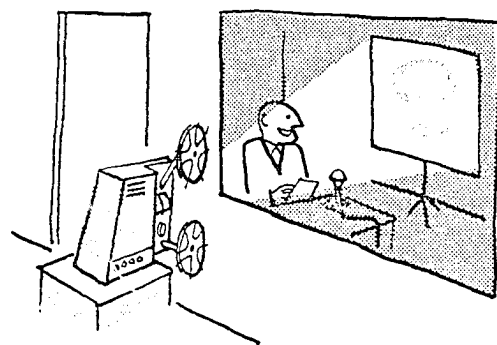
from the same event with the same information. Certainly the artist of the film had his/hers objective to say and show what comes on the screen. If your viewers can begin a discussion by saying "I feel.....", it might be a way to get beyond the cognitive level for a sharing experience among the conflict of certain elements.

Almost every film or filmstrip has a guide to use with the audience. There are some periodicals (listed in the back of this manual) you may wish to order for discussion guides to short films. As chaplains, you need to preview films by asking similar questions that you will be asking the viewers. What might they discover? Where would they disagree with the message of the film? What feeling will they find emerging? What applications might they make?

Creative chaplains can find many ways to use film in a worship setting. It is a great springboard for discussion before, after, or during the formal worship hour. Responses to a lively discussion result in an exciting dialogue-homily.

Another way to use film is to summarize with this portion of scripture the discussion or meaning of the film. Bring the theological framework directly upon them, and it becomes a repetition of the learning process.

The essential factor in utilizing film for ministry is to experience first and then analyze. —



USAF CHAPLAIN BOARD AUDIO-VISUAL EVALUATION NO. _____ DATE _____

(ADAPTED FOR USE BY THE CHAPLAINS CORPS, U.S. NAVY)

Title: _____

Type Media: _____

Color _____

B & W _____

Length: _____

Denominational Limitation: _____

Audience Range: _____

NETPDC-CH/TECHNICAL ADVISOR DATA

1. SUBJECT AREA

_____ Marriage and Family Counseling
 _____ Religious Education
 _____ Contemporary Worship
 _____ Other

2. PRIMARY USE:

_____ Training of Chaplains
 _____ Program Support
 for Programming by
 chaplains

3. CHC FILM PREVIEW GROUP:

Appraisal:	Excellent	Good	Fair	Poor
a. Technical Quality				
b. Accomplishment of Objectives				
c. Compared with other films				
d. Is this film suitable for multiple viewings?		Yes	No	
e. Is the film dated by styles, speech, or issues		Yes	No	
f. Did the film change your attitude?		Yes	No	
g. Did you feel drawn into the film emotionally?		Yes	No	
h. Did the film concretize a theological or moral principle in experiential terms?		Yes	No	
i. Did the film awaken a vision of Faith in the ever present action of God?		Yes	No	
j. Did you find a continuity within the film?		Yes	No	
k. Is the film of sufficient value to warrant purchase?		Yes	No	

FILM SUBJECT SUMMARY AND OBJECTIVE:

EVALUATOR: _____

USE REVERSE SIDE
 FOR A NARRATIVE CRITIQUE

MOTION PICTURE EVALUATION

I rate the following as: EXCELLENT GOOD FAIR POOR

Color

Camera Work

Sound Track

Character Development

Story

Emotional Values

Three-screen effect

Humor

Social Values

Originality

Excitement

Thought-provoking

Connection with myself

YES

NO

UNCERTAIN

I was involved

I was bored

Experiment has value

Waste of time

Would like encore

Please comment below and on the back if you wish to add.

AGE_____ SEX_____

SHARING MEDIA

ART FORM METHODOLOGY:

The Four Phases of Art Forming--

<u>Objective</u> (senses)	<u>Reflective</u> (emotions)	<u>Interpretive</u> (intellect)	<u>Decisional</u> (will)
see, hear, notice	feel, experience, sensations	meaning, relating to life, self situation	what new decision do I make? implications for future

ART FORMING A FILM:

Objective	1. What scenes do you remember? What words? 2. Who were the main characters?
Reflective	3. Where was emotion expressed in the film? 4. Where did you feel uneasy, angry, annoyed, sad, happy, relieved, etc.?
Interpretive	5. What is the director trying to say through this film? 6. What other title/name would you give to this film? 7. What kind of life style would you expect from a person who understood this film?
Decisional	8. What decisions could you make?

ART FORMING A SONG:

Objective	1. What words, phrases, do you remember; still ring in your ear?
Reflective	2. What emotions does this song capture; how did you feel while singing? 3. Where did you experience pride, joy, anger, sorrow?
Interpretive	4. What is the message? What title would you give the song? Was there a reason for the author to use the title to sell? 5. Who is the song about? Do you know any such people? 6. What prevents most people from attaining the ideals in this song?
Decisional	7. How do you feel about this song and what it is saying to you?

THE PORTABLE VIDEO SYSTEM

If you are leaving the Naval Chaplains School to do some video work with the class or your own project the following suggestions will be helpful information on the care and use of the portable camera and the $\frac{1}{2}$ inch VTR.

Before leaving the school look over the machine and check for loose screws, broken or bent levers, and the battery for a full charge. The same goes for any lights you might need and the extra battery if you will not be able to use 110 volt electricity. The system needs to be assembled with the cords and do a short recording just to make sure that every piece of gear is operable. In the carrying case there should be an extension cord, extra mike and cord, additional battery, camera, tripod, headcleaner, and power unit.

Check out the video tape that is given to you so that you have enough to do the task. There is a magnetic eraser for used video tape so that it is clean when you begin your project. If you are concerned about the video heads, please ask the media officer or someone who knows to clean or degauss them.

It might be well to take your media manual with you and a book or two from the library on television. There could be a possibility that release forms might be necessary for any talent that you ask to be on camera. A blank sheet to keep a record of what you have on the tape when the recording begins is very good for editing later.

Having arrived at your location safely, I am sure that you carried the gear in the case, or if not held the camera to ease the bumps on the road. It might pay you if you have the time to test the equipment again for a final check.

Using clean dry hands, thread the VTR and check the diagram on the cover to make sure that you have the video tape in correctly. Never thread the machine with the heads spinning. If you have the VTR running and the tape goes out then wait a second or two for the heads to stop before proceeding.

If you have a chance use 110 current rather than the battery power for better results. Remember that nothing runs that battery down so rapidly as the fast forward or rewind. This part can be done with 110 current then use the battery for the record mode.

There is a danger to forget little items as you begin the recording session. For example, tape down cords on the floor which could be a hazard, set your counter and keep your record of the numbers and material on the video.

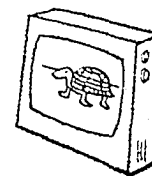
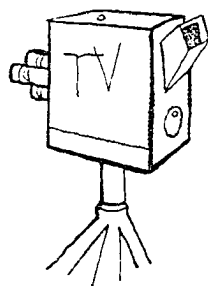
Whether your recording is being done outside, or inside, a bright light striking the camera lens will damage it. The camera has a limited contrast range so avoid radical color contrasts when shooting your scenes.

Using the small one inch viewfinder in the rear of the camera takes a little knack. You have to stand back a bit from it to get a better quality check. If recording inside then set up the TV monitor with the cord attached to the RF output to the antenna leads on the television, and turn on channel 3 for the picture.

It is best to keep your eyes on the two reels in the VTR and make sure that they are turning. This unit can cause problems by the tape getting tangled in the capstan post. When this happens, shut off the VTR and carefully unwind the tape so that the recorded part will not be ripped.

Any time that the VTR has to be moved don't pull it by the cables. They break and the ends bend easily. Whenever possible during your taping play back about 15 seconds to make sure that good sound and video are on your tape.

After completing your program to your satisfaction either with or without editing, then it is time to stow the complete unit in the case. The media officer will make sure that the unit is charged and the system is available for the use of students while at the School. Be sure to give your tape back as the Navy cannot pay for tape to be taken with you from School.



CHAPLAIN'S HANDOUT

Suggestions for use of Video Tape Recorder (VTR)

1. Take VTR into homes of new chapel members and introduce them to members and leaders through Video.
2. Tape special resource persons for programs and put tape in a "tape bank" for future use.
3. Tape children role-playing in the Sunday School.
4. Order commercial cut special teaching programs for chapel and Sunday School.
5. Tape Chaplain's input to Bible Study or classes through VTR when he can't be there to hold the class.
6. At large duty stations, take VTR into each of the chapels and share the variety of worship and chapel life.
7. In a hospital, worship and other programs could be shown to bed patients.
8. Tape a program on what the worshipping community is doing, and show in homes for an every member visitation.
9. Tape record directly off the broadcast video, using as discussion starters aboard ship and station.
(Note: Excerpts of "All in the Family" have been so used)
10. Conduct interviews on the officers of a ship, taping personal comments regarding pride, moral, morale and religious feelings.
11. Tape marriage counseling and have husbands and wives see themselves in dialogue.
12. Tape in-service training, particularly a chaplain's clerk's duties and other information for office staff.
13. Tape model wedding rehearsals, to show couples examples of types that they might desire.
14. Use camera at eye-level of a five-year old to show what worship looks like to this size person - sensitize adults to this.
15. Make instructional tapes--story telling, bulletin board, use of hymnal, and other items for staff training.
16. Worship instruction for altar servers, using stop action to show movements in Mass.

17. Some groups use "courts" for youth to judge each other for infractions of youth against youth. Use tape recordings to show youth how they judge each other. Use to show troops what a court martial is all about.
18. Members of groups can see immediate feedback of how each functions, looks, reacts, and uses non-verbal cues in the communication process.
19. Have a teacher operate camera, then defend "shots" he/she chose to take to illustrate.
20. Religious drama--do a play without memorization in small sections and put whole thing together for worship.
21. Use VTR to promote Vacation Bible School and other church programs.
22. Tape "a day in the life of your chaplain."
23. Could use VTR in Cable time to put on one Confirmation class for all churches of one denominational location on a cable system. (Example of Chicago Archdiocese and 400 parishes.)
24. Record a Jewish Sabbath Service or a Roman Catholic Mass, or different Protestant Services to use as part of study of different churches.
25. Video tape "familygrams." Chaplains can record families for men on deployment or overseas and vice versa.
26. Tape base concerns, such as traffic hazards, trash pick-up, hospital, prejudice, etc., for various uses.
27. In-service training for ushers, acolytes.
28. Make a film of liberty call or show an interesting place on TV for tour.
29. Tape chaplain preaching for self-evaluation.
30. Tape various projects happening in other chapels for promotion and greater understanding.
31. In Christian education, use for curriculum preview, and let the church school teacher see him/herself in action.
32. Use closed circuit TV for overflow and to reach barracks area.
33. Sermon illustration, either rehearsed, scenery, or interviews to be shown in chapel.
34. Programs for Christmas, Easter, other special times of the year.
35. Evening prayer can be on video with slides of prayer images.

36. Interest youth in Christian vocation by showing VTR tape of a seminary and have theological student presented on the tape.
37. Do a happening show on what is going on--even comedy on C.O. of the ship. (Check with the C.O. before doing)
38. Tape not only sermon, but also feedback discussion on the sermon while chaplain was not present. (Would need to see himself/herself to verify the statements.)
39. Let sailors tape each other to find out what they really think of ship and their community.
40. Any film which is available in 16 mm is now available in video cassette and can be ordered by funds.
41. Video is now being used in some therapy centers for working out sickness through using camera.
42. Religious instructions can be done on an individual level with either commercial or locally done tape.
43. Tape off national broadcast--certain shows with sociological or theological impact.
44. Have a list of programs on certain themes for use of people waiting in chapel office area.
45. Tape certain commercials and use with devotional talks.
46. Show movie slides, or tape over ship's system to all hands.
47. Our believing world---(Have people who have seen or want to tell their story).
48. Night call---on a ship late at night have a problem focusing group and then have calls come in from individuals on the ship.
49. Timothy church mouse---clever mouse and then finds out some of the little things that are going on.
50. Poetry set to music and released line by line---or new songs on the top 10.
51. Scenes from films that were taken by the crew or others in port.
52. Color light play on a white wall, or even symbols with white light.

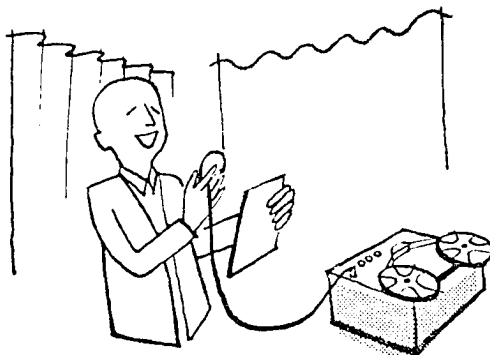
GENERAL GUIDEPOSTS FOR INTERESTING AND EFFECTIVE INTERVIEWING

1. Do not try to be an expert in the interviewee's field.
2. Show an interest that can be picked up by the listener/viewer.
3. Check on proper names, titles, dates etc. before air time.
4. Help make the interviewee feel at ease just before the air time.
5. Ask for questions that the interviewee would like to have you ask.
6. Avoid asking embarrassing questions.
7. Try to keep track of time to prevent problems like asking an involved question just as time is running out. Leave time for the wrap up to thank the guest and conclude the main points of the interview properly for the listener.
8. Be sure the interview clarifies special terms for the listener.
9. The interview is to showcase a personality--not to use the person or to make one uncomfortable.

THE TECHNIQUE OF INTERVIEWING

1. Have a purpose to inform the listeners, not to impress them.
2. The interview must have a general interest and appeal.
3. Use a fast start to catch interest immediately, or you'll lose your audience.
4. Select an authority on the subject you discuss.
5. Number of points to be covered should be kept to a minimum, otherwise you'll confuse the audience.
6. Avoid stereotype questions that bore your interviewee.
7. Do not use "I see", or "I understand" or "Would you tell us..."
8. Do not repeat the same words or react in the same way to every answer.
9. Use conversational style but avoid slang.
10. Use simple sentences in both questions and answers (if you rehearse).
11. Tactfully keep your guest on the subject.
12. Ask questions that lead into more than a "Yes" or "No" answer.
13. Avoid arguing with your guest.

14. Summarize when needed.
15. Capitalize on all surprises, but try not to be objectionable.
16. Save your special interest item for the very last - use it as the climax.
17. Provide a "warm-up" period for the interviewee. Put your guest at ease as much as possible by a rehearsal or just sitting in studio setting.
18. Use full names often enough to keep identity clear.
19. Try to listen as much as possible and develop that rapport between interviewees and yourself.
20. Use penetrating questions but not piercing type for shock value.



A CHAPLAIN ON CAMERA

More and more chaplains are being invited to appear on local panel shows, news spots, interviews, or work with a team on a Navy closed-circuit TV system. While getting these requests, we as clergy in uniform need to ask, "How is my TV image coming across to those who watch me?"

Experts in commercial TV tell us that there is a large difference between appearing live and at the studio with no audience. It's one thing to stand at the pulpit and preach to a live congregation. It's quite another to face a TV camera when the red eye blinks brightly. In working before a camera a more intimate approach is preferred over the public speaking techniques that have been taught to most chaplains in seminary. For those who view and hear our message need to know we are personally interested in them. The viewer is worthy of the very best of us. If we take the time to be ourselves and sense the person, our concern is caught by the viewer. Think of the audience as one person rather than the thousands that may be watching their sets.

Most video performers learn the art of underplay. For example, it would mean lifting an eyebrow instead of waving our arms. In most close-up shots our hands and arms are not even visible. It is those facial gestures which mean very much on the video tube. If you are accustomed to pounding the pulpit, then this will have to change into a two second pause. The effect may be much stronger than the thunder of the smashed fist.

Chances may arise to speak to a live audience and be televised at the same time. It is hard to address both groups, so we overlook the cameras and talk to the people who are present. The TV director can pick us up as best he can. It is helpful to include in the content of the speech items for the viewers but the focus must be on the live audience.

When the main thrust of our sermon is toward the T.V. viewer, try to think of the camera as a person. When we imagine the camera as an individual six feet away from us, we are bound to be personal. The method is one of private conversation. Let's be careful not to stare into the lens, or turn away without using any eye contact. The techniques of speech which require feedback from the audience, will not be used over video.

When using a script on camera it is not necessary to hide it from the TV viewer. If we look down at a script, our glances would be obvious anyway to a person viewing the program, so why not let him see the script. Most stations have a teleprompter. It is an easy method and the text flows at eye level by means of a mirror and a small television set. The professional who regulates the speed of the prompter will what a dry run before the telecast to know the speed of the speaker. Practice for a camera delivery can be done before a mirror so that we can see our own eye contact.

For our appearance let's wear those colors that are subdued, avoiding black and white clothes which is difficult for a Navy Chaplain. The best makeup is a suntan, or if not, the studio will want apply pancake on the skin areas, especially for color on the face to avoid the 5 o'clock shadow.

Finally, the best way we can find our own TV image is to look at the professionals that are on the TV. Then it takes practice.

UMI

TELEVISION

Director's Vocabulary: Terminology, Language, CuesVideo Cues

Dolly in	Camera moving in for a closer look at subject.
Move in	
Push in	
Go in	
Dolly out	Camera moves away from subject, creating a wider angle shot.
Dolly back	Often used because the field of interest is broadened by
Pull out	the movement.
Pull back	
Come out	
Pan	A horizontal movement of the camera on the friction head without any dolly movement. Either to left or right.
Tilt	A vertical movement of camera on the friction head without any dolly movement. Either up or down. Some directors say "pan up" or "pan down" instead of using the word "tilt."
Truck	Usually a lateral movement of the dolly and camera.
Travel	A shot which is not toward or away from the moving subject. Camera movement which parallels the scene.
Arc	A truck or curved dolly which travels a curved path or arc. Either left or right.
Follow shot	May be defined in several ways. In the true sense of the term it means to follow by moving both dolly and camera with actor movement. It may be a shot in which the camera pulls back as the actor moves toward it, the distance between actor and camera remaining relatively constant in the movement. It may be the reverse of this, the actor walking ahead of the camera as it follows him from behind in whatever direction he is moving. The director must be cognizant of the basic difference between a pan shot and a follow shot. In the pan shot the dolly and camera remain in a fixed position while the camera pans either left or right. In the follow and/or truck shot the dolly and camera both move with the actor or subject.
Zoom shot	The zoom shot most certainly can be related to the dolly shot. In the case of the zoom shot the difference is speed. Usually the zoom shot is created by moving the dolly and camera in or out fast. Zoom effect may also be obtained with zoom lens, in which case the cues are the same.

Sneak in Music	Music is rolled with volume either all the way down or very low. Then the volume is gradually increased until desired peak is reached. Generally used to bring music into BG as a scene is progressing.
Music down and out Fade out music	Music is taken down and faded out completely, according to speed desired.
Music up Bring music up	Increase volume of music. For transitional purposes, at the end of a scene, and usually at the end of the program.
Sneak out music	Music is being used in BG and director wants it to fade out completely. He may want it faded out slowly or rapidly according to effect he desires to convey.
Fade music and pic Music and pic to black	At the close of the program the music (audio) and picture (video) are faded out simultaneously.
Open mike(s)	Cue to audio engineer to throw switch which controls the particular mike(s) to be used.
Mike check	Director or TD asks audio engineer to have all mikes checked to make certain they are functioning properly before program hits the air. Usually an assistant on the studio floor does this with a "count down" technique.
Mike level	The mike is opened and the talent speaks relative to placement of mike. He speaks lines exactly as he would were he on the air.

Variations of Cues to Announcer

Cue booth Cue announcer Announce Read	Cue booth announcer in announce booth, either by intercom system or hand cue. Method of cueing depends upon where booth is located relative to control room. It is possible the announcer may take his cues by watching TV monitor in booth. Such cues are arranged prior to on-the-air telecast.
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Film or VTR Cues

Ready film Ready A (or other specific projector)	If film is being rolled from the control room it is wise to make certain the audio man knows which projector is being used so he can punch up the correct button on the audio console to put sound on film on the air.
Ready VTR Stand by VTR	Used when the video engineer rolls the VTR.
Roll tape Roll VTR	To video engineer to roll VTR.
Hit film Roll film	Cue to start film projector.

Stage line Imaginary line	In an interview situation, for example, the director may visualize an imaginary line joining two people conversing. He must be cognizant of this line so he will not make the mistake of positioning one of his cameras on the opposite side of the stage line. If he does position one camera on the opposite side, then the cut to that camera will reverse the direction in which the subject is looking.
Defocus	The camera is cranked all the way out of focus by rotating the optical focus control.
Soft focus	The camera is cranked slightly out of focus until the subject appears to be in a hazy atmosphere.
Pedestal up Pedestal down	Applies to a counterweighted or hydraulic pedestal mount, used to raise or lower the camera.
"Let" actor in	Camera holds steady so actor enters frame.
"Let" actor out	Camera holds steady as actor leaves the picture--does not attempt to follow him.
"Let" actor into close-up	Camera does not dolly back as actor comes toward camera.
Take actor across set, up stairs, etc.	Camera follows actor, panning or tilting as necessary, dollying or trucking (sometimes) without further cue.
Cross with him	Similar instruction as above, leaving details of operation up to the cameraman.
Standby for rise Watch the rise	Warning to cameraman of action to come. Also warns boom operator to be ready to lift boom.
Other ways to indicate shots	Knee shot. Thigh shot. Waist shot. Chest shot or bust shot. Shoulder shot. Head shot.
<u>Audio Cues</u>	
Ready audio	Standby cue to audio engineer.
Standby music, theme	Cue to audio engineer to standby with turntable going and ready to slip cue record of theme or music being used in program.
Hit theme, music Roll theme, music	Cue to audio engineer to bring in music at full peak or volume and hold until established.
Music in full	Music is brought up to normal peak set for the introduction of program or at any other specified spot in the program.
Music under Take music under	Volume of music is taken down under the dialogue or sound being used, usually for background purposes.

Frame up	Term used when the director wishes the cameraman to correctly compose the composition of his picture, such as centering a title, etc.
Focus	Get the camera into focus.
Focus up	
Head room	When the amount of space between the top of the performer's head and the top portion of the picture frame needs to be corrected--in one case, more space may be needed above the performer, in other cases less space may be needed.
1-Shot One shot Single shot	A shot of an individual.
2-Shot Two shot	A shot of two individuals.
3-Shot Three shot	A shot of three individuals.
Group shot	A shot of more than three individuals.
Wide shot	A shot that will cover the whole scene of action.
Cover shot	Generally made with the wide angle lens.
Long shot	
LS Long shot ES	A shot of the full figure of the person or persons, much of the setting is seen behind and beside them. Often called an establishing shot (ES).
ELS Extreme long shot XLS	A very wide shot of a large area or setting.
FS Full length shot	Generally a shot of a person from head to feet.
MS Medium shot	Generally a shot from the waist up
CU Close-up shot	Generally a shot of the head and shoulders, unless specified.
TCU Tight close-up	A shot of only head and face.
ECU Extreme close-up XCU	A shot of a portion of the face or head. A "slice" of the face or head.
Tighter shot	Shot closer to the subject or with a longer lens. Less space around the sides of the subject.
Looser shot	Reverse of the above.
OS Over-the-shoulder shot	A shot of two persons taken over the shoulder of one. For example, in an interview situation involving two we see one person over the shoulder of the other. Quite frequently this type of shot comes in pairs, in which case the over-the-shoulder shots are matched.

Show slides Douse film	On a telecine system with multiple projection sources being directed into the television pick-up film camera, to switch the multiplexer so that the slide projector directs its image into the pick-up camera.
Show film Douse slides	Reverse of the above, to prepare the film projector to direct its image into the pick-up camera.
Lap slides Change Lap	Change the slide projector to show the next slide, may be done while projector is on-the-air, or off-the-air.
Fade in film slide VTR	Film is faded in by using the fader levers on video switcher.
Take film slide VTR	Direct cut to film by the switcher.
Dissolve film slide VTR	By using fader levers director dissolves from live to film or slide or VTR, or from slide to film, etc.

General Common Cues Given at the Opening of a Show

Before Air Time

- | | |
|---|---|
| 1. Two minutes to air
One minute to air | Delivered over loud speaker or intercom to all in control room. |
| 2. Opening shots | Each camera is expected to line up on his first shot. |
| 3. Stand-by, quiet
in the studio | Given over intercom at 30 seconds before air time. |
| 4. Ready music | |
| 5. Prepare to fade in
one
Pre-set one | Given to the TD or switcher. |

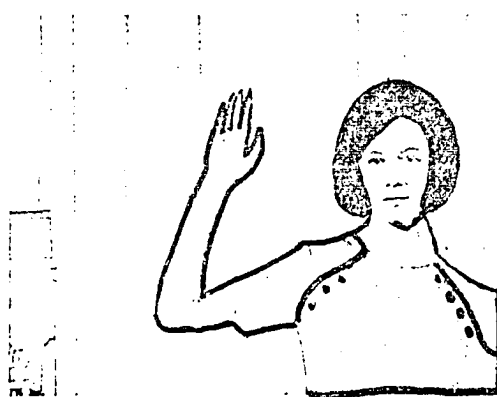
At Air Time

6. Hit theme
7. Fade in One
8. Music down
Music to background
9. Announce
Cue announcer

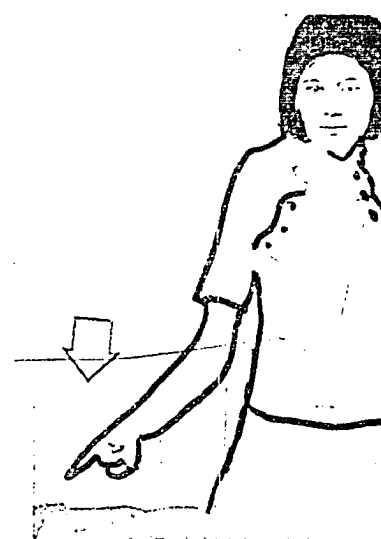
- | | | |
|-----|---|---|
| 10. | Music up | At end of announcement. |
| 11. | Pre-set two
Prepare to dissolve
to camera two | |
| 12. | Stand-by to cue
talent | To the floor manager to stand talent by, and to be ready to cue them to start performing. Also an indirect cue to audio engineer to be ready to open talent's mike. |
| 13. | Music down and out
Sneak music out | |
| 14. | Cue talent | To the floor director/manager to cue the performer |
| 15. | Dissolve to two | (Live shot of performer.) |
| 16. | One on a shoulder
shot | To cameraman on camera one. |
| 17. | Ready one | |
| 18. | Take one | |
| 19. | Stand-by film
Pre-set film
Ready film | Cue to projectionist and switcher to be ready to roll and switch to it. |
| 20. | Roll film | |
| 21. | Dissolve to film | |

STUDIO HAND SIGNALS

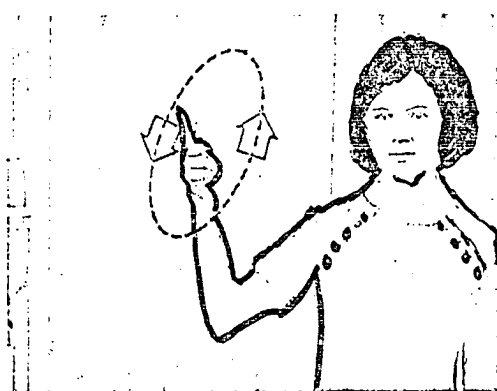
In most television productions the sound is live. Therefore sign language is necessary to communicate to the talent such things as to start, speak up and that time is running out. Fourteen hand signals usually suffice. Kathy demonstrates these in the following pictures.



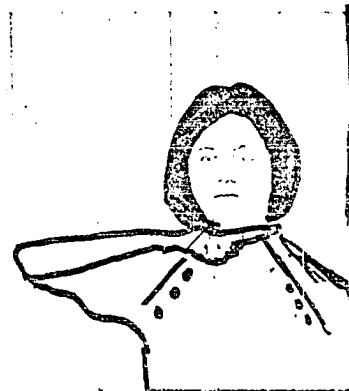
Standby



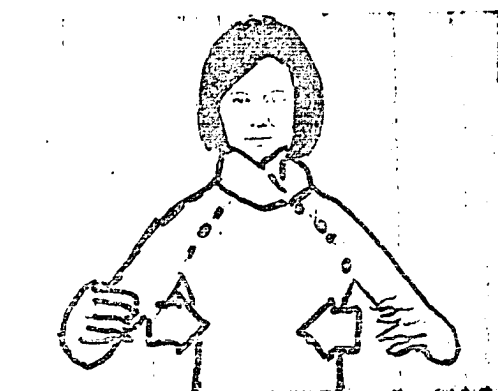
Cue



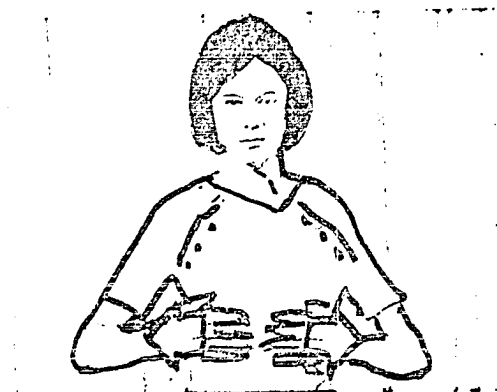
Windup



Cut

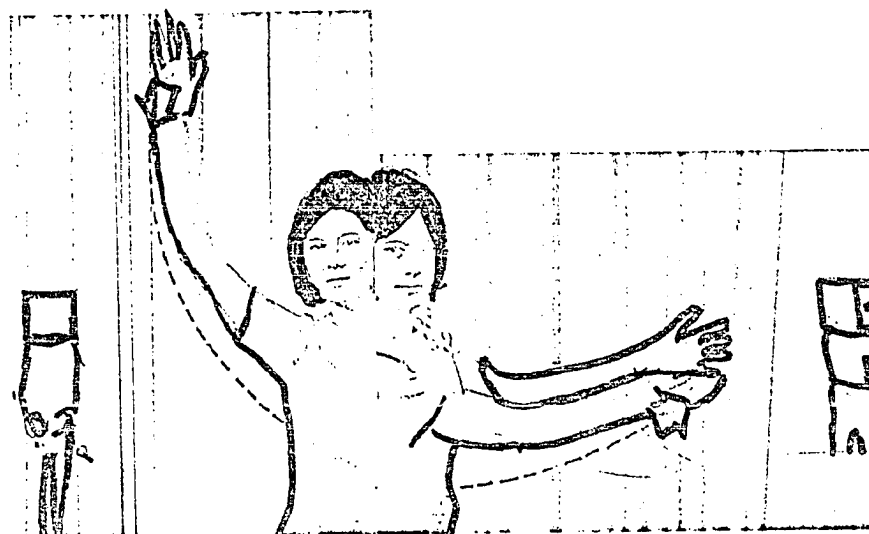
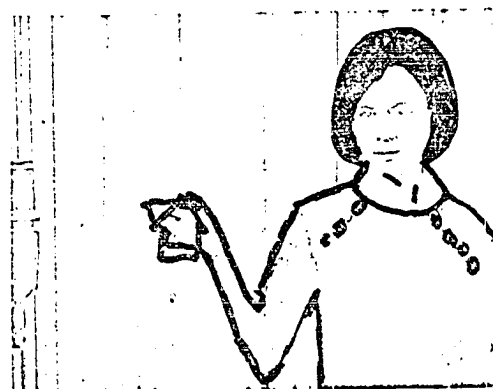


Move closer together

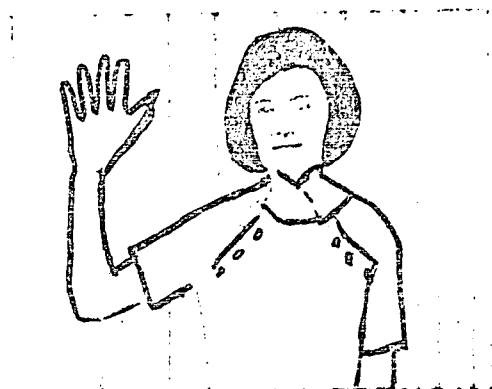


Stretch

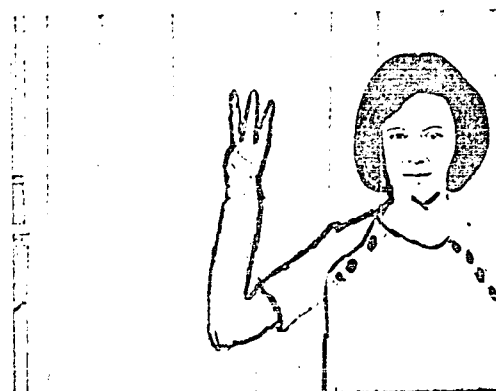
Speak up



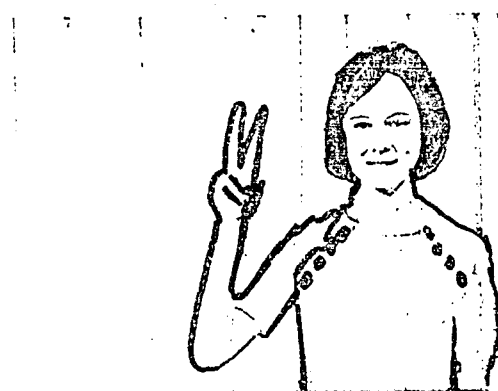
From this camera to this



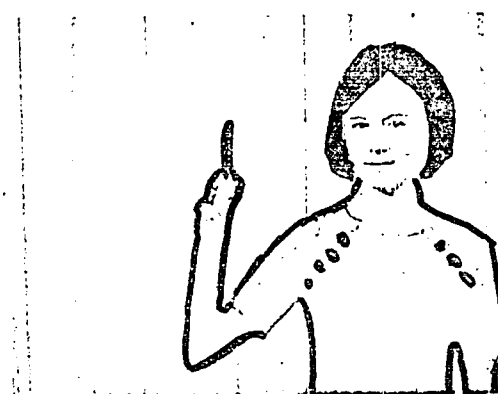
5 minutes



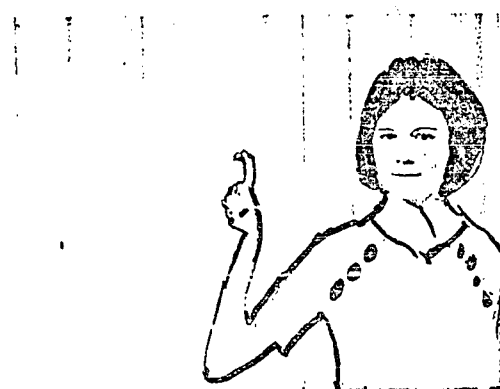
3 minutes



2 minutes



1 minute



30 seconds



15 seconds

THE COMMERCIAL TELEVISION ENVIRONMENT

Chaplains, like most other Americans, consider commercial television from two extremes. For some, it is a window of the world, a way of expanding horizons and gaining new insights. For others, it is a shade blocking out the world, cutting off human dialogue in the family circle and presenting a false image of life. Somewhere in between these two opposite attitudes most of us stand. But really no matter what position you and I might take on television, we have to face its impact on our society. Television has and will continue to have a major influence on our thinking and behavior even if we do not watch it ourselves. Television is the only art form that is experienced daily by almost all Americans.

In a newspaper article of recent date I read about a 1976 Gallup Poll in which the following statistics appeared:

- a. The average American will spend 9 years of life watching television.
- b. The average young adult today watches 200 hours of television for each 60 hours of film or for 1 hour of reading books.
- c. There are more televisions in homes than bathtubs, telephones or refrigerators.
- d. Televisions are in 97% of all American homes and used 6½ hrs daily.

A new book just off the press titled The Plug-In Drug, by Marie Winn, warns that we are all becoming so addicted to television that a generation of reading, writing, and arithmetic cripples are being thrust onto the job market. She is vitally concerned with the quality of life being directly degraded by this electronic stimulus.

I spent two years at Great Lakes with Navy recruits and can say with accuracy that there is some addiction when it comes to television. The need most often expressed among Navy recruits was that of the privilege of watching television. I recall one occasion when 120 recruits were overjoyed watching the static on the set with no defined picture or sound. They had been hooked on the television bug.

Chaplains do have many opportunities to use the commercial and public television channels for ministry. Using the shows for illustrations, we need to separate fact from fiction on the TV set. Values and behavior patterns come to us in several different models. If these can be discussed, defended or rejected by God's people then it becomes a learning experience.

Commercial television is a microcosmic picture of our pluralistic culture. Almost every factor of life can be seen by young and old on one show or another. Many situations in this world of ours are plastic, and this artificiality must be rejected by the believer as a part of his/her life style.

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Naval personnel and civilian employees of the Department of the Navy
and its subdivisions, from any and all liability (assuming that there
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founded upon the preparation, manufacture, distribution, publication
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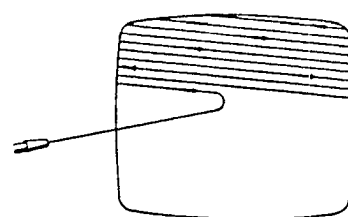
Signature _____

Title _____ Date _____

THE TELEVISION PICTURE

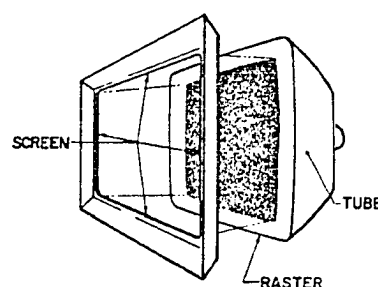
The television signal enters the monitor as a steady stream of sequential bits of electronic information. Within this stream is contained information about the picture itself, and synchronizing information which tells the monitor how to convert the signal back to a picture. In a receiver, the sound information is also mixed in with this signal, but is separated from picture and sync as soon as the signal is in the set.

Take a close look at a television screen, and you will see that the picture is made up of many horizontal lines. The incoming television signal contains all these lines, in a continuous stream. The signal is sent to an electron gun inside the picture tube where it is broken down into the individual lines. These lines are then sprayed, line by line, from left to right, and from the top of the screen to the bottom.

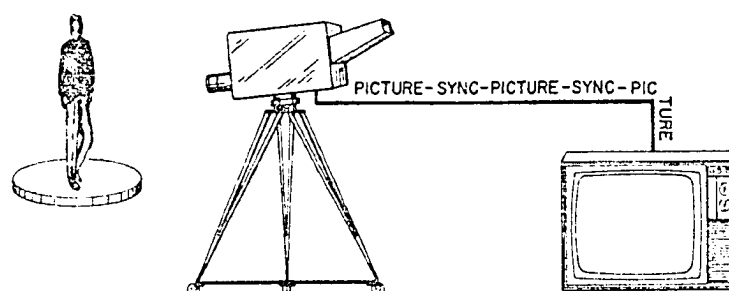


The coating on the inside of the picture tube glows whenever the spray strikes it. The brightness of the glow at any one point on any line depends on the strength of the signal hitting at that point. If that part (element) of the picture is to be dark, the signal is weak and the screen just barely glows. If that part of the picture is to be bright, the signal is strong and that point on the screen glows brightly.

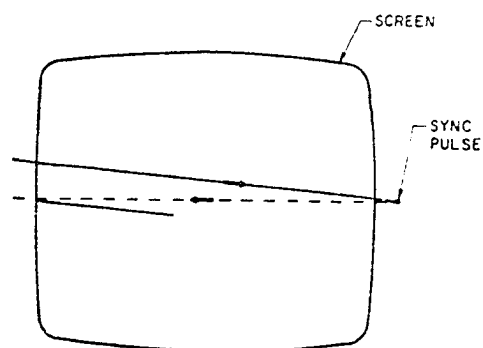
The part of the picture tube's faceplate which receives the spray from the electron gun is called the RASTER. The set's case covers the outer edges of the RASTER, and the area of the Raster exposed to the viewer is called the SCREEN.



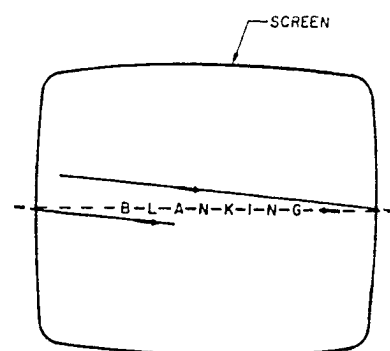
The signal entering the set is a continuous stream of bits of picture information, with synchronizing information mixed in. It is this synchronizing information which tells the electron gun inside the picture tube how to break up the stream into individual lines. There is a SYNC PULSE at the end of each line. When the gun encounters that pulse, it knows that it is time to begin the next line.



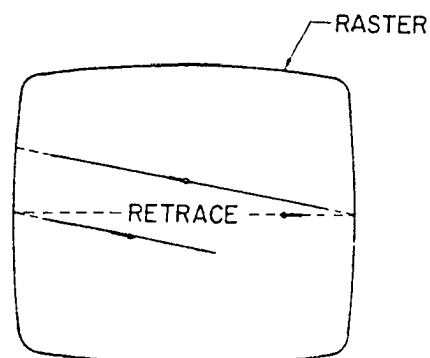
The gun begins on the left, and sprays a line across the screen. At the end of the line, it turns almost completely off. Then, when it encounters the sync pulse, it snaps back to the left of the Raster, turns up to normal strength, and begins spraying the next line.



The period during which the gun is turned down (in strength) is called **BLANKING**. During this period, the signal sprayed is not strong enough to cause the screen to glow. This is done to prevent the returning spray from interfering with the picture just sprayed across the screen.



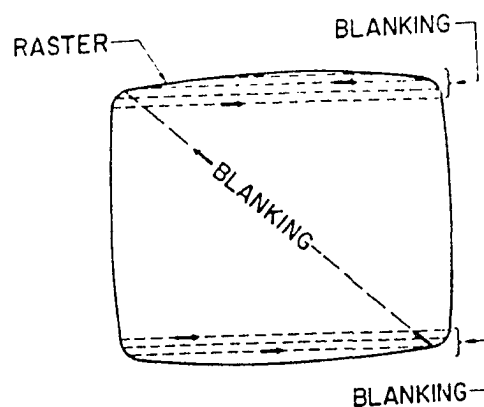
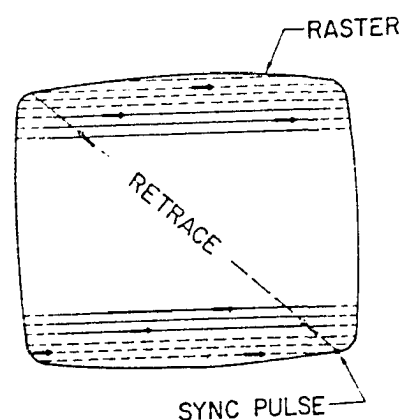
The period during blanking when the beam is actually returning to the left is called **RETRACE**. Notice that Blanking begins a bit before Retrace, and continues for a bit after the Retrace has been completed. We will go into detail about this in a short while.



One complete spraying of the Raster, from top to bottom, consists of 262½ lines, and is called a FIELD. At the end of the last line of a Field, the electron gun encounters another type of sync pulse. This bit of sync tells the gun to return to the top of the screen, and begin spraying the first line of the next field. As it did at the end of each line, the gun turns down (BLANKING), returns to the top of the Screen (RETRACE), and begins spraying the first line of the next Field. Each Field takes 1/60th of a second to spray. This means that the viewer is presented with a new Field 60 times every second. The image on any screen must be interrupted at least 40-50 times every second to give the perception of motion without flicker (this rule is the same that applies to motion pictures). At the 60 Field-per-second rate, television achieves a picture with excellent fluidity of motion.

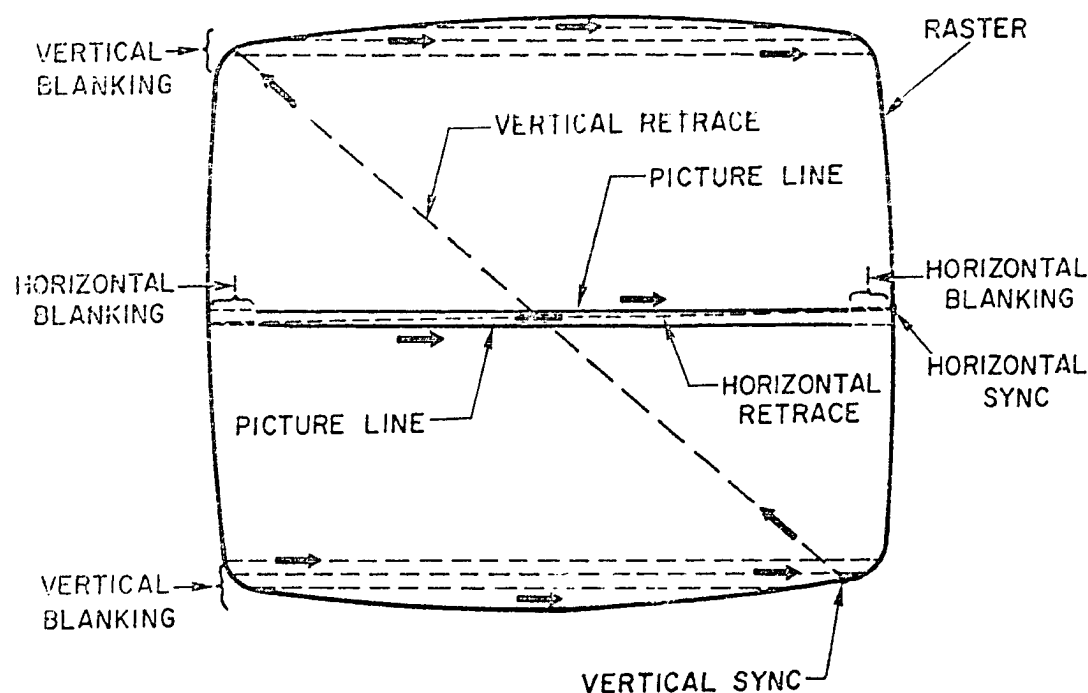
At the end of the last picture line in a Field, the gun does not go into Retrace immediately but, as it did for each line, goes into Blanking first, and remains blanked until well after the Retrace has been completed. The areas of Blanking before and after Retrace are called PORCHES. Later, when we examine the television signal on a waveform monitor, you will see why the name "porch" has been given to those parts of the signal.

There is a correct name for every part of the signal we have discussed so far.



- HORIZONTAL BLANKING : The period during which the gun is turned down between LINES.
- HORIZONTAL SYNC : The part of the television signal that tells the electron gun to stop spraying one line, and return to begin spraying the next LINE.
- HORIZONTAL RETRACE : The period during which the gun is returning to spray the next LINE.
- VERTICAL BLANKING : The period during which the gun is turned down between FIELDS.
- VERTICAL SYNC : The part of the signal that tells the gun to begin spraying the next FIELD.
- VERTICAL RETRACE : The period during which the gun is returning to spray the next FIELD.

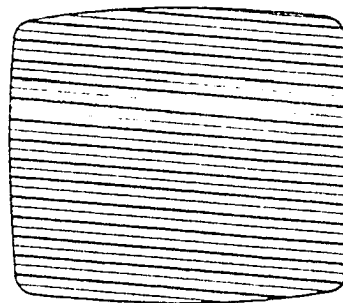
The diagram below serves to visually summarize all the parts of the television signal that we have seen so far.



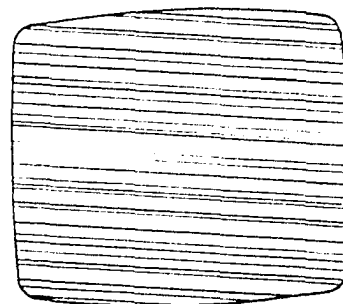
It would be pleasantly simple if that was all there was to the television signal. Unfortunately, there is more, and it begins to get a bit complex.

A single 262½ line Field is only half of a complete television picture. After the first Field has been sprayed, the gun returns to the top and begins to spray the second Field. However, the spray is slightly offset this time, so that the lines of the second Field fall BETWEEN the lines of the first Field. In the following diagram consider the heavy lines as the first Field and the thin lines as the second Field. This effect is called **INTERLACE**.

A high quality television system will create a **POSITIVE INTERLACE** picture, where the lines of the second Field fall **EXACTLY** between the lines of the first. With positive interlace, every line is seen and the resulting picture is quite sharp.

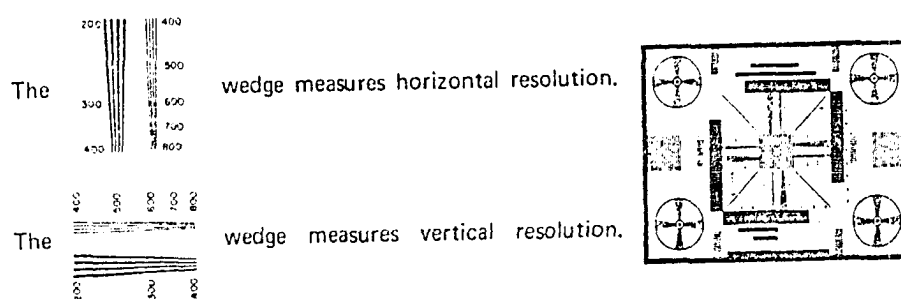


Less expensive systems create a RANDOM INTERLACE picture, where the lines of the second Field fall, at random, between (or over) the lines of the first. With random interlace, the number of lines seen varies with every Field sprayed.



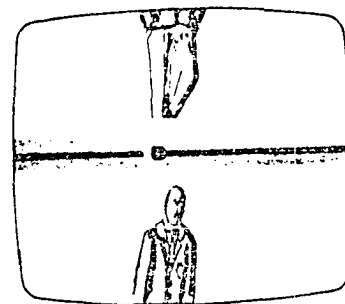
Two complete (and interlaced) Fields ($262\frac{1}{2}$ lines + $262\frac{1}{2}$ lines) make up one FRAME (525 lines). A FRAME is a complete picture, and a new Frame occurs every $\frac{1}{30}$ th of a second.

The term RESOLUTION is used to describe how accurately a television system can reproduce the original image. "Resolution" does not refer to the actual number of lines on the screen, but to a numerical standard against which the completeness of the picture can be measured. On the test pattern used in television there are two wedges used for measuring resolution.

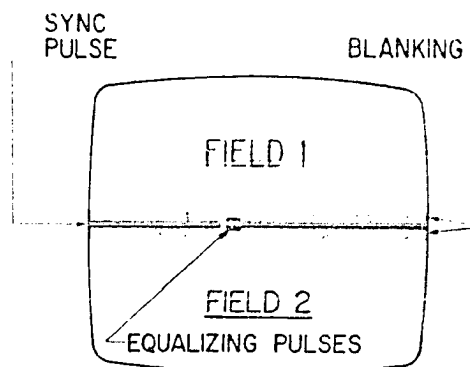


As you follow each wedge toward its point, you encounter a spot at which you can no longer distinguish the individual lines. The number alongside that spot indicates the resolution.

If there is a television set near you, turn it on and adjust the vertical knob so that the picture "rolls". If you can stabilize the roll to hold between pictures, you will see a black line across the screen. Adjusting the brightness and contrast knobs will show you that this line is really a dark grey area, with a very dark line running through the middle.



This part of the picture (normally falling below the screen and out of the viewer's sight) is the Blanking and sync information between Fields. The grey lines are the vertical BLANKING areas where the gun is spraying no picture. The dark band is the SYNC PULSE that triggers Retrace. The grey area below (after) the sync pulse is the part of Blanking after Retrace, and before the first picture line of the next Field. The projections from the vertical sync pulse are called EQUALIZING PULSES, which create the offset that causes interlace. For the purposes of this text, we need do no more than identify these equalizing pulses.

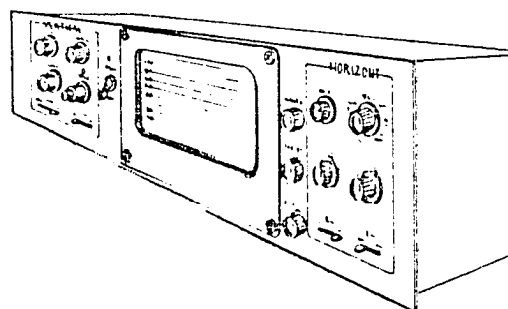


Before you proceed, compare the picture above to the summary diagram on page five and be sure you comfortably understand everything discussed so far.

The picture on a television screen is not an accurate enough way to examine a television signal. On the screen, we can not see the entire picture, so we can not examine the synchronizing information. The brightness and contrast knobs are variable, so we can not even measure the quality of the picture itself. The signal created in a studio must be of a very specific strength and structure, and we must have a tool that will allow us to accurately examine and measure the television signal. This device is called a WAVEFORM MONITOR.

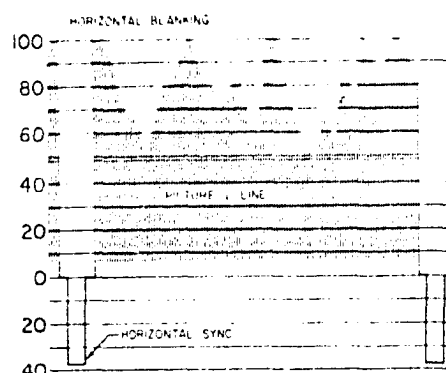
THE WAVEFORM

An oscilloscope is a device which displays the variations of an electronic signal. A waveform monitor is a special type of oscilloscope, which displays the variations in strength and structure of a television signal. On a waveform monitor, the signal is displayed in a form that we can use to measure how much of an entire Field (for example) is picture, how much is sync, how much is Blanking, where the sync pulse falls, and how strong (in volts) any part of this signal is at any point. Both the strength and the structure of the signal affect the quality and stability of the final picture. A video engineer uses his waveform monitor to examine the signal, then adjusts his cameras, control equipment and recorders to achieve the best possible picture.



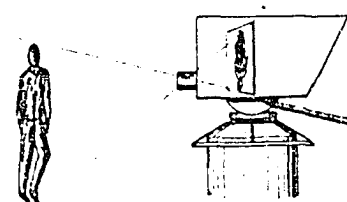
Line Waveform

Should a technician so desire, he can flip a switch on his waveform monitor and examine a single horizontal line. As you can see, a waveform representation of a line is very similar to that of a Field. This waveform shows us every part of an individual line, and is used to examine the line's sync and blanking information.

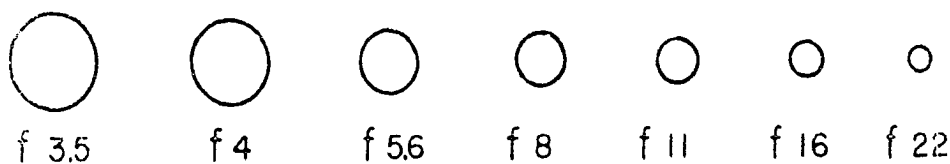


THE TELEVISION CAMERA

All cameras are alike in that they see a picture, and convert it to another form. Still and movie cameras convert the image (chemically) to a picture on film. Television cameras convert the picture to an electronic signal. However, some variables are common to all cameras (still, movie and television), so let's examine these variables first. In all cameras, the light bouncing off an object is gathered by a lens, and is focused inside the camera. The brighter the light on the object, the stronger the image that is formed inside the camera. The basic measurement of light is the FOOT CANDLE. The greater the amount of light the higher the foot candle reading on an exposure meter.

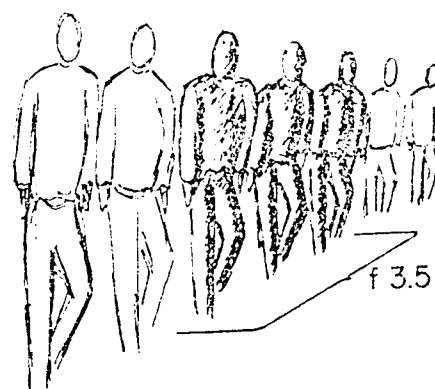
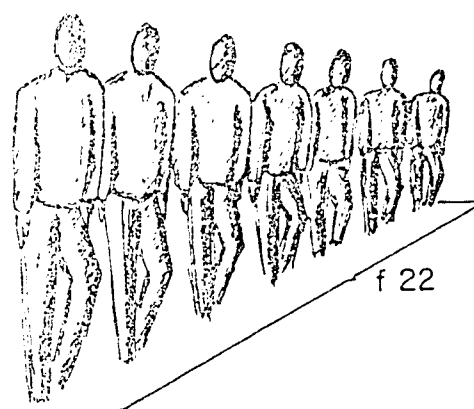
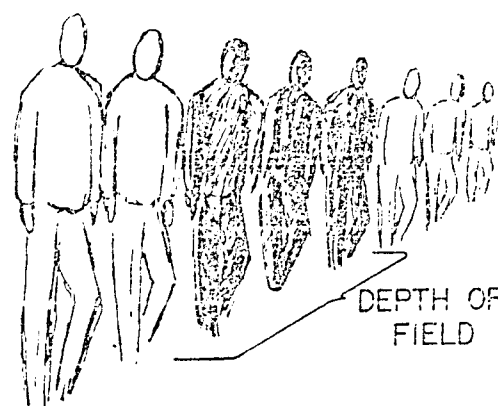


All lenses have an aperture (hole) which can be varied in size. The smaller the aperture, the less light allowed to pass thru the lens. The size of the aperture is indicated by the F STOP number on the lens.



As you can see, the larger the F STOP number, the SMALLER the hole.

In addition to controlling the strength of the entering light, the F stop also controls the DEPTH OF FIELD. When the camera is focused on a subject, the area in front of and behind that subject that is ALSO in focus is called the DEPTH OF FIELD. When you see a photograph where the photographer has purposely thrown a confusing background out of focus, he has actually adjusted his F stop to give a limited depth of field. Since the background falls beyond the depth of Field, it is not in focus. As you can see below, the SMALLER the aperture (or larger the stop reading), the greater the Depth of Field.



If the cameraman wants as much as possible to be in focus, he will close his lens to a smaller aperture (high F stop number).

If the cameraman is using a zoom lens, depth of field is very important. The cameraman must have enough depth of field to keep in focus throughout a zoom.

So far, we have seen two variables that are common to all cameras:

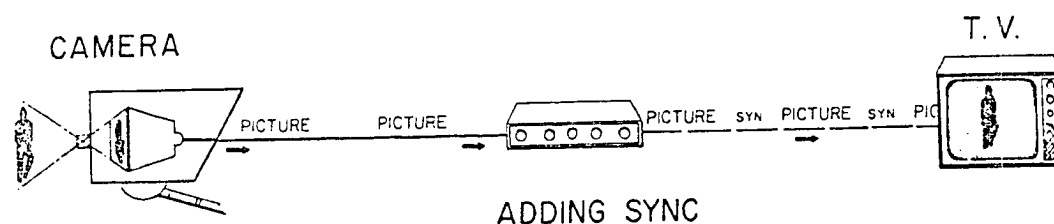
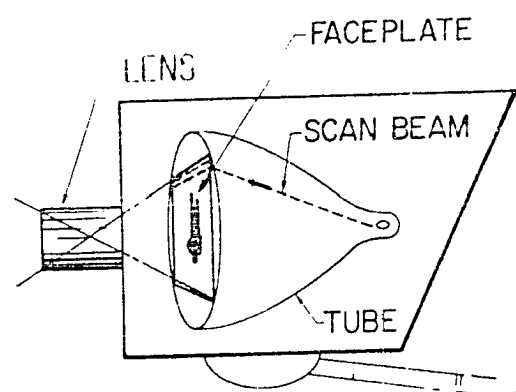
- the amount of light striking the subject and
- the size of the aperture.

From this point on, there is little similarity between still or movie cameras, and television cameras.

The following pages cover almost all the camera controls available. However, an individual camera does not necessarily have ALL these controls.

The Strength Of The Signal

In a television camera, the image from the lens is focused on a light sensitive faceplate inside the camera's tube, and produces an electronic reaction on that faceplate. The image on the faceplate is constantly scanned by a beam inside the tube. The image scanned by the beam is converted to an electronic signal (which contains all the information about the picture). As you can now see, the electron gun in the television set's picture tube is spraying back this signal in the same way as it was originally scanned inside the camera. The sync pulses are usually added to the picture signal AFTER that signal leaves the camera.



Target

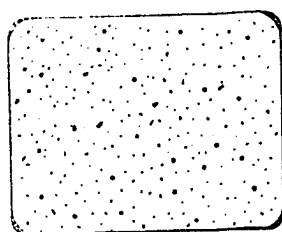
When we discussed the quantity of light hitting the subject and the aperture size, we saw those two variables as affecting the strength of the light entering the lens. Our first television camera variable is in the sensitivity of the tube's faceplate. By increasing or decreasing the voltage to this faceplate, we can increase or decrease its reaction to the light striking it. If we have too little light and/or if the aperture must be closed down for greater depth of field, there may not be enough light coming thru to generate a good picture.

If there is not enough light entering (and this will show on the Waveform monitor), the cameraman can increase the voltage to the faceplate by adjusting the TARGET CONTROL. When this is done, the faceplate becomes more sensitive, and reacts more strongly to the light hitting it. With the TARGET control, we are into the first of the electronic ways of adjusting the signal. However, as we electronically adjust the signal, we begin to encounter two undesirable effects: noise and lag.

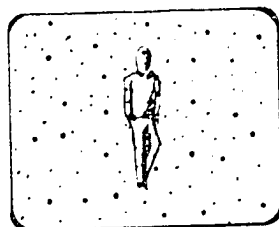
Noise

Every electronic system generates within itself a certain amount of unwanted but unavoidable miscellaneous information, called NOISE. This noise gets mixed in with the desired information, the SIGNAL, and if there is too much noise, the picture quality diminishes. In a concert hall, for example, there is a constant amount of unwanted noise (coughing, whispering, etc.) that is very noticeable until the music starts. If the music is loud, the noise is almost completely drowned out by the music (or SIGNAL). The relation between the strength of the signal and the strength of the noise is called the SIGNAL TO NOISE RATIO.

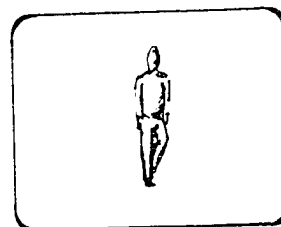
In a television camera, the light entering thru the lens is pure (noise free) signal. The more electronic adjusting we do to that signal, the more noise we add to it. Hence, as we vary the target voltage, we also vary the noise mixed into the signal, and we might decrease the clarity of the resulting picture. The "snow" seen on the television screens is a good example of noise. Both too little or too much Target voltage will produce noticeable noise.



PURE
NOISE



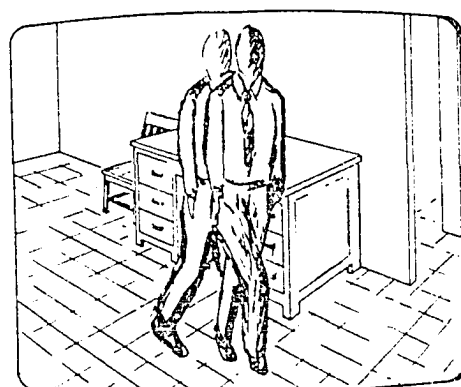
HIGH
NOISE



LOW
NOISE

Lag

On inexpensive cameras (low priced vidicons, for example), the bright parts of the image will tend to temporarily burn into the tube's faceplate. Whenever the camera or the subject moves, the brighter parts of the picture remain burned in, and cause a smearing effect, or a ghost. As we increase the faceplate's sensitivity (with the TARGET control), we also increase its tendency to lag.



Aware of the above, it is obvious that the stronger the light entering the lens, the less target adjusting necessary and the better (least noise and lag) the picture. The TARGET control is quite sensitive. It also takes the cameraman some time to strike the best compromise between lighting, depth of field, noise and lag. For these reasons, it is best to set this control once, for normal studio lighting conditions, and then leave it alone.

WAYS PEOPLE ARE USING CABLE

In Newburgh and Mamaroneck, N. Y., Redwood City, Calif., and Ringwood, N. J. children were given cameras to produce for cable regularly. This opened new contacts with world outside themselves. It afforded opportunity to explain themselves, problems, interests to older generation.

A Los Angeles Health Center wanted to introduce neighborhood people to preventive dental techniques. Brochures, lectures didn't work. In a cable experiment, the center inserted information about teeth as "commercials" between entertainment segments.

Hawaii - An origination studio in a Model Cities neighborhood produces programs for cable on English literacy, a drop-out program, rehabilitation program, drawing attention to physical needs of each street and building.

In one city, 100 legal services lawyers set up weekly training sessions for themselves via cable lectures repeated several times each day.

In Washington, D. C., a continuous presentation of job opportunities on one cable channel.

A Washington, D. C., adoption agency introduces children for adoption to community. Program explains requirements, provides basic counseling service.

Many cable franchises require all hospitals be linked free of charge. For new mothers, one channel can continually repeat information program about first few months of a baby's life.

A county political party chairman could speak to his precinct leaders and party workers via cable.

Many cable systems televise city council meetings and other local government events. Some franchises reserve a channel, at no cost to the city, for municipal uses.

The school district in Scottsdale, Ariz. operates a cable system for school-to-home instruction. In St. Cloud, Minn., cable channels are used to show films educators want parents to see.

In Overland Park, Kansas, a franchised cable operator is working with the schools on a two-way video response system to teach bed-ridden students.

Continuing education for doctors, lawyers, and clergymen is practicable on cable.

M o r e

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Ways People Are Using Cable -2-

New York City requires each cable company to divide its territory into no less than 10 sub-districts, which can be isolated for discreet programming over city, public access, or company channels.

The Committee for Irish-American action got time for programming on an emergency drug problem.

The Film Makers' Co-op put on discussions and interviews with film-makers regarding their films.

Friends of Haiti put on programs to inform the public of Haitian concerns.

The Center for Analysis of Public Issues produced programs with entertainment features specifically for deaf persons.

Open Channel in New York is a non-profit agency working to develop community organizations to produce programming for public access cable channels.

from --

Cable Television
A Guide for Citizen Action
by Monroe Price and John Wicklein

INTRODUCTION

AFRT stands for American Forces Radio and Television. This abbreviation is used to identify all radio and television facilities authorized to broadcast by the Office of Information for the Armed Forces (IAF) and which use programming provided by the American Forces Radio and Television Service (AFRTS).

The original concept of the American Forces Radio and Television Service in 1942 was to bring "a touch of home" to American Armed Forces personnel serving overseas. Soon, although that objective remained of prime importance, AFRTS was recognized as a valuable information tool, a means by which commanders might communicate instantaneously with their troops. This is the case whether it be the President of the United States speaking from Washington, D.C., or a local commander at headquarters in the field.

Since 1942, AFRTS has become the largest network in the world. Anywhere on the globe American Forces are serving, ashore or at sea, they are accompanied by American Forces Radio and Television Service.

The mission of AFRT is to provide Department of Defense personnel with broadcast programs of information and entertainment which otherwise would be unavailable to them. This includes personnel stationed outside the continental United States, those in certain isolated areas in the U.S. and its possessions; and those aboard U.S. Navy ships.

The general policy guidance for the operation of AFRT outlets is contained in DoD Instruction 5120.20. This policy is implemented by the Military Departments in individual regulations (see Appendix A) since AFRT outlets are normally operated by the military services.

All of the outlets operated in a foreign country do so with the permission of the host government. Accordingly, certain host country sensitivities must be observed. IAF publishes a list of these sensitivities periodically but the U.S. Embassy in the host country is the source of the most current information. Failure to remain cognizant of these sensitivities could result in embarrassment to the United States and possible host country revocation of permission to broadcast.

The following are the types of AFRTS outlets:

A. AFRT Network: A broadcasting or telecasting system composed of two or more AFRT outlets connected by broadcast quality transmission circuits.

B. AFRT Network Headquarters: Supervisory staff, responsible for establishing and directing day-to-day operational activities of networks and their affiliated stations and relays.

C. AFRT Key Station: Origination point of network programming.

D. AFRT Affiliate: Distribution point for relaying programming from key station with limited local program origination capability.

E. AFRT Relay: Distribution point for relaying programming from a key station or affiliate station.

F. AFRT Independent: A studio outlet not connected or affiliated with a network.

G. AFRT Combined: A centrally operated radio and television studio facility physically located on one installation.

AFRT outlets receive the majority of their program materials from the IAF field agencies in Los Angeles and Washington:

American Forces Radio and Television Service, Los Angeles (AFRTS-LA): A field activity of IAF responsible for providing filmed or recorded program material for AFRT outlets.

AFRTS-LA provides some 85 hours of AM radio and 62 hours of television programming per week to AFRT outlets. Currently 12 hours of music per month are provided to those approved FM stereo outlets.

American Forces Radio and Television Service, Washington (AFRTS-W): A field activity of IAF responsible for providing news, sports and special events programs and program materials to AFRT outlets via shortwave, teletype, facsimile or direct communication circuits.

3. Program Balance

a. The business of serving military personnel becomes a unique undertaking when one realizes the gamut of tastes which must be catered to by the American Forces Radio or Television Stations. In an attempt to please as many viewers or listeners as possible -- at least some of the time -- the Program Director must make provisions for a balance of program types. Beyond the obvious categories of information and entertainment features, further breakdowns can be refined into specific types, such as:

- (1) News
- (2) Sports
- (3) Music
- (4) Comedy
- (5) Drama
- (6) Westerns
- (7) Religious
- (8) Programs for children
- (9) Features for women

b. In addition to the programmed shows, a balanced offering in types of music is also important and should be given careful study. To meet this requirement, Radio Library units shipped from AFRTS-Los Angeles provide a steady flow of music in several categories. They include:

- P - Popular (Rock, Soul, etc.)
- SP - Symphonic Popular
- C - Concert
- W - Country and Western
- CH - Children's
- L - Latin
- R - Religious
- MB - Military Band
- MISC - Miscellaneous (Comedy, Poetry, etc.)

Further production aids supplied each station are libraries of Production Music and Sound Effects transcriptions, musical logos (AFRTS, American Forces Radio, News, Sports, etc.), and comedy voice tracks. The continuous flow provides a growing station library which remains with each outlet and helps build a background of music types and special material to draw upon for record shows and other local productions.

c. In still another category -- religion -- balance can be met adequately for radio or television by utilizing the religious films and discs in the weekly program units supplied by AFRTS-LA. Radio religious series are selected by the Armed Forces Chaplains Board. A series may be presented weekly, it may be shipped in alternate 13-week cycles with another religious series, or it may share time in the weekly omnibus series called BANNERS OF FAITH. Whatever the frequency of presentation, programs shipped will represent all denominations which supply chaplain personnel to the military services.

Time can be made available to area chaplains for additional local programs, and short inspirational messages can be utilized to good effect at sign-on/sign-off periods.

d. In scheduling the AFRT station, the Station Manager, Program Director, in fact, all personnel connected with the outlet, have a serious responsibility for maintaining program standards. The radio or television station should consider itself an invited guest and that listening and viewing are communal.

4. FM Stereo Programming

a. Concept

American Forces Radio has traditionally programmed the broadcast day to please a wide range of interests, with the largest audience (generally the most youthful) receiving the greatest emphasis.

FM stereo multiplex, providing excellent means for the transmission of "Fine Music" programming, now makes possible a still more balanced service.

In order to put FM stereo in operation, use of available manpower, ease of operation, programming requirements, and area of use were considered. The answer which meets all criteria is an automated station.

An automated station will work, in many cases, without additional personnel. In areas where personnel are at a minimum, it is possible to run 'round-the-clock programming and increase the effectiveness of the radio operation. The bulk of the programming (music) is pre-taped and sent to the field in library form.

WEEKLY RADIO SCHEDULE(E X A M P L E)

STATION: Ft. Greely, Alaska

Period:

26 Mar - 1 Apr 1972

AFRS - 980

SATURDAY, MARCH 26

12:00 SIGN OFF/ON
 12:05 THOUGHT FOR THE DAY
 1:00 NEWS
 1:15 DISC-A-GO-GO
 2:30 HORIZONS WEST
 3:05 ROGER CARROLL
 4:00 MARCH OF EVENTS
 4:15 WORLD OF SPORTS
 4:30 FOLK MUSIC
 5:05 HAYLOFT JAMBOREE
 6:05 CLOCK WATCHER
 7:00 MARCH OF EVENTS
 7:15 CLOCK WATCHER**
 9:05 ARMY HOUR
 9:30 HORIZONS WEST
 10:05 POLKA PARTY
 11:05 MR. PRESIDENT
 11:30 SWINGING YEARS
 12:00 NEWS
 12:15 SPORTS
 12:30 SERENADE THE MOON
 12:45 TARGET: THE MOON
 1:05 MONITOR
 3:05 OUR MUSICAL HERITAGE
 4:05 PARTNERS IN DEFENSE
 4:30 SOUNDS OF 60'S
 5:15 DUTCH LIGHT MUSIC
 5:30 NIGHTMARE SHOW**
 8:00 NEWS
 8:15 D. J. SPECIAL
 10:05 GRAND OLE OPRY
 11:05 JAZZBOOK

SUNDAY, MARCH 27

12:00 SIGN OFF/ON
 12:05 THOUGHT FOR THE DAY

12:10 DISC-A-GO-GO
 1:00 NEWS
 1:15 DISC-A-GO-GO
 2:00 NEWS
 2:05 HEARTBEAT THEATRE
 2:30 WORLD OF JAZZ
 3:00 NEWS
 3:05 FOOTLIGHTS AND SOUND
 4:00 MARCH OF EVENTS
 4:15 WORLD OF SPORTS
 4:30 FOLK MUSIC
 5:00 NEWS
 5:05 TABERNACLE CHOIR
 5:30 GOSPEL
 6:00 NEWS
 6:05 WAKE-UP SHOW
 7:00 MARCH OF EVENTS
 7:15 WAKE-UP SHOW
 8:00 NEWS
 8:05 MERELY MUSIC
 8:30 JEWISH HOUR
 9:00 NEWS
 9:05 MERELY MUSIC
 9:30 CATHOLIC MASS
 10:30 MERELY MUSIC
 11:00 PROTESTANT SERVICE
 12:00 NEWS
 12:15 SPORTS
 12:30 HAWAII CALLS
 1:00 NEWS
 1:05 GEORGE SHEARING
 2:00 NEWS
 2:05 VOICES IN HEADLINES
 2:30 IF FREEDOM FAILED
 3:00 NEWS
 3:05 TOSCANNINI
 4:00 NEWS
 4:05 MEET THE PRESS

WEEKLY RADIO SCHEDULE (Cont.)(E X A M P L E)SUNDAY, MARCH 27

4:30 SILVER PLATTER
 5:00 NEWS
 5:05 MUSIC
 6:00 NEWS
 6:05 MONITOR
 7:00 NEWS
 7:05 MONITOR
 8:00 NEWS
 8:05 TRAVEL IN SONG
 8:30 WORLD OF JAZZ
 9:00 NEWS
 9:05 SAMMY DAVIS, JR.
 10:00 NEWS
 10:05 SMALL WORLD
 11:00 NEWS
 11:05 BIG BANDS
 11:30 MUSIC BY CANDELIGHT

MON-FRI, MARCH 28-APRIL 1

12:00 SIGN OFF/ON
 12:05 THOUGHT FOR THE DAY
 12:15 MR. MIDNIGHT
 1:00 NEWS
 1:15 MR. MIDNIGHT
 2:05 BY THE PEOPLE
 2:30 IRA COOK
 3:05 SHORTWAVE NEWSREEL
 3:30 AMERICA'S POPULAR MUSIC
 4:00 RESEARCH
 4:05 ROGER CARROLL (MON.)

4:05 Qtr Cent. of Swing
 (Tuesday)
 Paul Compton (Wed.)
 Ameche Pop Concert
 (Thurs.)
 Johnny Magnus Show
 (Fri.)
 5:05 COUNTRY CORNER
 6:00 MARCH OF EVENTS
 6:15 CLOCK WATCHER**
 7:00 NEWSMAKERS
 7:15 CLOCK WATCHER**
 8:00 EIGHT STAR EDITION
 8:30 CLOCK WATCHER**
 9:05 PANORAMA I. II
 11:05 LIGHT AND EASY**
 12:00 THE WORLD AT NOON
 1:05 KEN'S CORNER
 2:05 HAYLOFT JAMBOREE
 3:05 PANORAMA III
 4:05 WAX WORKS
 5:00 NIGHT REPORT (NEWS)
 5:30 OSCAR BRAND
 5:45 ARMED FORCES DIGEST
 6:05 PANORAMA IV
 6:25 (FRI. ONLY) PRO
 BASKETBALL
 7:05 BOLERO TIME (MON.)
 SAMMY DAVIS, JR. (TUES.)
 GEORGE SHEARING (WED.)
 QTR. CENT. OF SWING
 (THURS.)
 8:00 NEWS
 8:15 PANORAMA V
 9:05 BY REQUEST (TUES. & THURS.)
 9:05 SILVER PLATTER
 9:30 THE TONIGHT SHOW
 10:05 JIM AMECHE
 11:05 JUST JAZZ

NEWS ON THE HOUR

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<u>Station</u>	<u>(Units Aired)</u>
Ft. Greely, Alaska	TW 36-3 TPA 40-3 TPB 40-3

Saturday, March 24

12:00 Cartoon Festival
 12:30 Sesame Street
 14:00 NCAA Basketball Semi-Finals
 (TPA 40-3A)
 15:30 Fabulous World of Skiing
 16:00 Championship Billiards
 17:00 Charlie Chaplin's Comedy
 Theatre
 17:30 News
 17:45 Travel Film: New Brunswick
 18:00 CBS Reports (TPA 40-3D)
 19:00 Mary Tyler Moore
 19:30 All in the Family
 20:00 Gunsmoke
 21:00 Arnie
 21:30 Lloyd Bridges
 22:00 Mission: Impossible
 23:00 Sat. Movie - "Black Tide"

Sunday, March 25

11:30 This is the Life
 12:00 Sacred Heart
 12:15 Religious Special
 12:45 The Christophers
 13:00 On Campus
 13:30 NCAA Basketball Champion-
 ship (TPA 40-3B)
 15:00 NASA Space Report
 15:15 American Sportsman
 16:00 Sports Challenge
 16:30 Directions '73
 (TPB 40-3B)
 17:00 Buck Owens
 17:30 News
 18:00 Partridge Family
 18:30 Nanny & the Professor
 *19:00 My Three Sons
 19:30 Carol Burnett
 20:30 Bonanza
 21:30 Movie - "Murder Man"

*NOT SHOWN - Preempted by
 SECDEF NEWS CONFERENCE
 (TPA 40-3F)

Monday, March 26

List all programs

Tuesday, March 27

List all programs

Wednesday, March 28

List all programs

Thursday, March 29

List all programs

Friday, March 29

List all programs

SUNDAY MORNING HAPPY HOUR

(An actual script from
the Chaplains at
Iwakuni, Japan)

OPENING MUSIC: "Oh Happy Day" Glen Campbell, Under and Out.

VOICE : Good morning - a good morning to all! Welcome to "Sunday Morning Happy Hour."

MUSIC : "Oh Happy Day" Under and Out.

VOICE (CHAP) : "Sunday Morning Happy Hour" is a weekly presentation by the combined chaplains stationed at Iwakuni. Hopefully, this program will remind us that true happiness comes only through a sincere and lasting relationship with God.

MUSIC : "Oh Happy Day" Under and Out.

MUSIC : (2:39) Under and Out - Mahalia Jackson - "He's Got the Whole World."

VOICE (FEN) : This Sunday Morning Happy Hour will have musical selections from:

The hour will also include some American and World Religious News.

Your host this morning is Chaplain M.W. McCOY, Group Chaplain for Marine Wing Support Group 17.

MUSIC : (6:50) Joan Baez - "Will the Circle be Unbroken."
Ike and Tina Turner - "Amazing Grace."

AM REL NEWS : (2 Min)

MUSIC : (5:56) Johnny Mann - "Fairest Lord Jesus."
Ernie Ford - "Near to the Heart of God."

SLUG : "Harry Knuckles"

MUSIC : (3:16) Under and Out, Peter, Paul & Mary - "All My Trails."

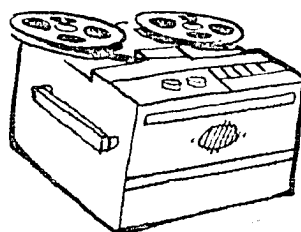
MESSAGE : Chaplain McCOY (6 Min)

MUSIC : (2:10) Johnny Cash & June Carter - "God Shine."

VOICE (FEN) : The coming events at your Chapel are:

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MUSIC : (3:35) Nina Simone - "Turn, Turn, Turn."
WORLD REL NEWS: (3 Min)
MUSIC : (6:47) Kris Kristofferson - "Why Me."
AM REL NEWS : (2 Min)
MUSIC : (5:51) Mahalia Jackson - "Didn't it Rain."
Tom T. Hall - "I Care."
Thrasher Brothers - "Old Gospel Ship."
MUSIC : "Oh Happy Day" Up and Down.
VOICE (CHAP) : Thank you for listening. The Chaplains at Iwakuni sincerely hope that this program has brought some happiness into your life. Remember, we are here to serve you. If you have anything you wish to discuss, please don't hesitate to call one of us. And, be certain, you are welcome to our Chapel programs. May our Lord continue to shower you with his Love.
MUSIC : "Oh Happy Day" Up and Out.
VOICE (FEN) : This has been a presentation by the Chaplains at Iwakuni. We hope you will tune in next Sunday for the "Sunday Morning Happy Hour."



GUIDE SHEET FOR PROGRAM PROPOSALS

Before submitting a program proposal, the following questions should be asked and answered.

What Is the Program?

A sample script or detailed outline will answer this. (A program is more than a general idea. It is a carefully drawn plan of action with relationships and sequences to achieve a specific result.)
Is it unique or are better programs available?

What Is the Purpose of the Program?

What is the program to do and why? For what audience? (size, intellectual level, specific characteristics).
Is the purpose serving the mission of the Navy (or local command)?
Is the content authentic and fully developed?
If the approach is critical or contentious, is it valid and balanced fairly?

Is Television the Best Media for Presenting This Program?

What is alive about it? What action occurs? What is there to watch and listen to?

Why Will This Program Interest the Intended Audience?

What appeals are inherent in the program?

Subject matter - timeliness, satisfaction of human pleasures,
Ingredients - qualities of performers and their performances, nature of the scenic environment, properties, visuals, films, etc.
Construction - variety, pace, coherence, climax; movement of the viewer's mind by raising questions, posing obstacles, encouraging participants, etc.?

Are the Necessary Personnel Available?

Can the necessary personnel be assembled for the time needed to prepare the program? Can the subject matter be researched and organized into an effective television form? Are the performers available to communicate subject matter?

Is It Practical For Production At the Intended Place?

Space, remote equipment and locations, cost factors?
Should it go to a studio or through CNET for production?

TELEVISION
SCRIPT FORM

AUDIO	VIDEO	STORY BOARD	TIME

The Microphone in Television

Television is considered a visual medium, but the fact is much effectiveness depends on the audio. The TV set is often turned on in homes or aboard ship with no one watching. It is the sound that is a very important part of television.

There are several special problems involved in picking up the sound of a television program and the first of these is the source of the sound. In many television programs the source of the sound will be in motion and some form of movable microphone will have to be used to follow this sound. This is usually accomplished with either the lavalier type of microphone attached to the performer or a regular microphone suspended from an extension boom. If a boom is not available an omni-directional mike can be suspended overhead.

Regardless of the type of microphone used, problems will be presented to the audio engineer. If the microphone is on an extension boom, the boom will have to be manipulated in order to keep the microphone in the proper pick-up position. This will necessitate smooth coordination between camera, performer and the boom man. If the performer turns around while he is speaking, it will be necessary for the microphone to travel a considerable distance in order to get back into the proper pick-up position. With the lavalier type of microphone, it will be relatively easy to follow sound because it is attached to the performer, but there will be the problem of the trailing microphone cable. The performer will always be conscious of this hindrance and, if he walks around a table in a clockwise motion, he will have to remember to return in the opposite direction.

This leads to a consideration of a second problem with television audio. It will be desirable, in many cases, to keep the microphone hidden and the best way to do this is to suspend it from a boom over the performer's head. This will cause problems with incidental microphone boom shadows, but, if sufficient time for rehearsals is allowed, these shadows can be eliminated with proper lighting. Another problem facing the audio engineer will be the noise present in the studio. If a boom microphone is used approximately three to five feet from the actor, noise created by his clothing, movement of cameras, scuffling of feet, will be picked up, as well as his voice. Contemporary classes in television are now taught to put the microphone in plain view of the audience particularly on a talk show. Still the audio engineer will have to employ extra precautions in order to keep these extraneous noises to an absolute minimum. Under the best of circumstances, audio will be difficult. Each program will have its own special set of problems. Each problem will have to be worked out with the material at hand, the personnel, and the time available.

Lighting the Television Setting

a. Three basic factors are involved in the reflective value of a scene:

- (1) Material
- (2) Color
- (3) Illumination

b. Since it will be too late to change material or color, at the time a set is ready for lights, illumination, of necessity, should be considered as the most flexible of the above factors.

c. According to function, lights for a television set may be divided into the following five types:

- (1) Base Light
- (2) Set Light
- (3) Effects Light
- (4) Back Light
- (5) Key Light

d. A proper balance between these five types of lights is essential for transmitting an effective television picture. While reading the following descriptive explanation on these various lights, it will be helpful to consult LIGHTING, Figure 13.

(1) The Base Light: This is an even bath of light over the entire set. Its principal function is the filling in of shadow detail. The key light will be the principal source of light, but the base light will be used to balance this hard light. Base light usually comes from a high diffused source. Scoops with spun glass diffusers are generally used to give this light. A properly diffused

scoop gives virtually shadowless light, uniformly distributed over a large area. Sometimes the base light is referred to as fill light or front light. The base light instruments are normally mounted relatively high over the scene and angled toward the floor in order to reduce the amount of light reaching the background setting. The base lights should be so arranged as to cover the entire scene with an even light. A single row of scoops, approximately ten feet from the front edge of the playing area, will be sufficient for this base light.

LIGHTING

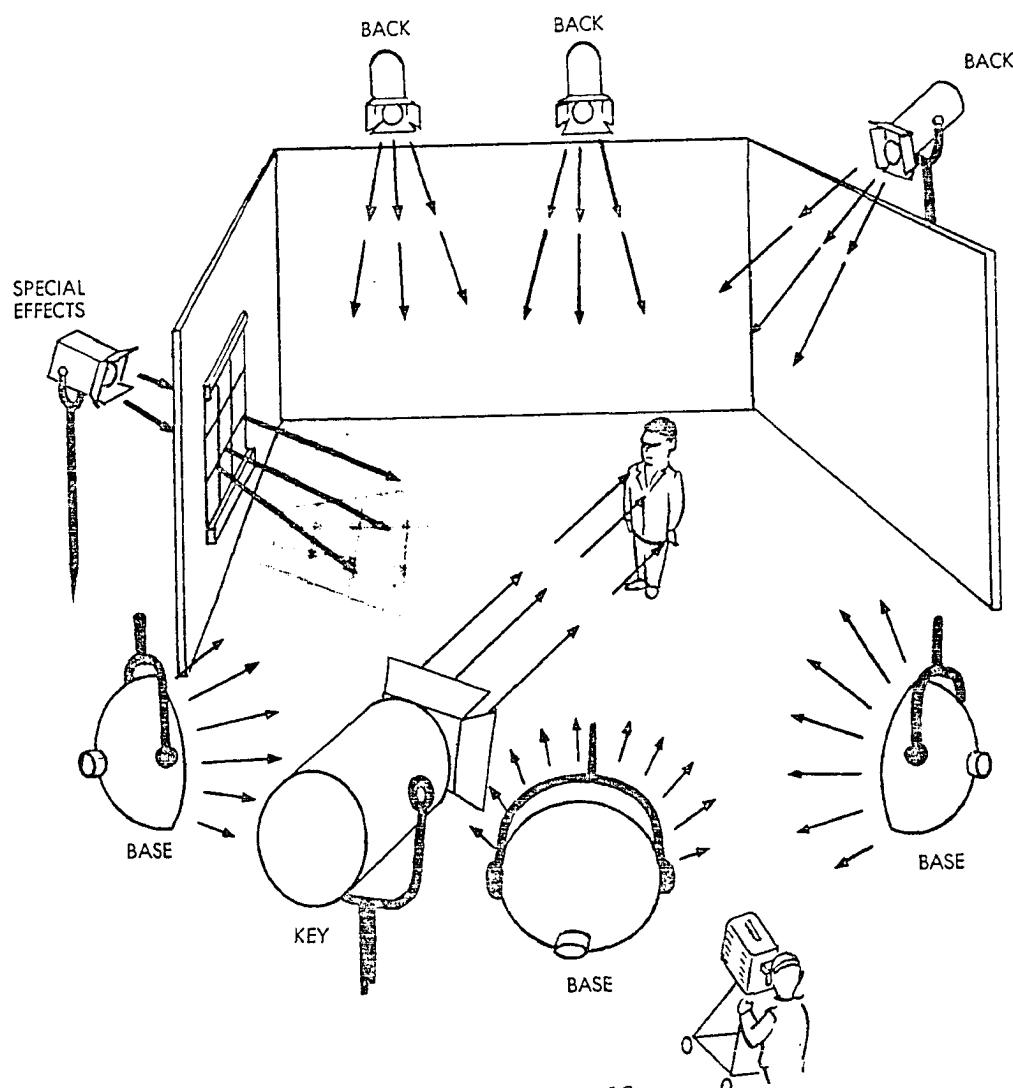


Figure 13

(2) The Set Light: These are the special lights arranged to illuminate the various parts of the setting. At times it may be possible to keep the key light and base light from falling on the set but, wherever possible, the setting should be lit separately from the other parts of the scene. Set light is seldom a constant intensity throughout the scene. The upper portions of the setting are usually darker than the bottom. The set light should also be of a lower intensity than the light on the performers, since a dark background tends to recede from the scene, thereby improving the appearance of the performers in the foreground. For special dramatic effects, it may be desirable to place the set lights so that darker portions of the set will appear behind light objects in the foreground, or so that dark objects are in front of a pool of light. On occasion, effective and interesting patterns can be created by breaking up the set light with shadows from silhouettes of wood, metal, cardboard, or such real objects as tree branches. Set lights should not be over-used in washing out unwanted shadows from such items as microphone booms. The usual result will be a set with too much light.

(3) The Effects Light: Most settings will not need many effects lights, since these are arranged to give a special dramatic effect. Lights coming through windows, doors, or used to highlight a specific area or object, will be dictated by the script or setting. An eye light, a special type of effects light, will be used to add sparkle to a performer's eyes. This is a small fresnel spotlight mounted on the top front of the camera. It is small enough so that it will not materially affect the intensity of the light on a scene. This eye light is also used to light small objects in dark corners.

(4) The Back Light: Properly used, the back light is the main contributing factor to the illusion of a third dimension in television. This light comes from behind the performer, focused on the head and shoulders in order to separate his image from the background. Back lights are normally equipped with barn doors for the purpose of keeping light out of the camera lens and preventing

spill-over on the backdrop. Fresnel spotlights are used, but they are smaller than those used for the key light. Back light should be arranged to come in from as low an angle as possible so as not to get into the camera lens. In selecting and placing back lights, it should also be remembered that too strong a back light will throw an unnecessarily heavy head shadow on the performer's chest. If this occurs, intensity should be reduced or the light relocated. Back light is not a natural light. It is used only to create the illusion of depth and for this reason light intensity should be kept as low as practical.

(5) The Key Light: This is probably the most important light in television and forms the principal light for the camera operation. On an average scene, it will be located above and slightly to one side of the camera. It usually is a fresnel type spotlight, with wattage and size dependent on the throw and the spread needed. With most key lights, two-way or four-way barn doors are used to shield the key light from undesired parts of the set. They are also used to keep light from interfering with special lighting from other areas and mask microphone boom shadows on the backdrop. If it is necessary to have two or more key lights in a scene, it should be remembered that each key should be so arranged as not to overlap. This is accomplished by adjusting the barn doors on each key light.

e. Sequence in Lighting the Television Setting

(1) Under normal conditions, it will be good practice to light the television setting according to the following sequence:

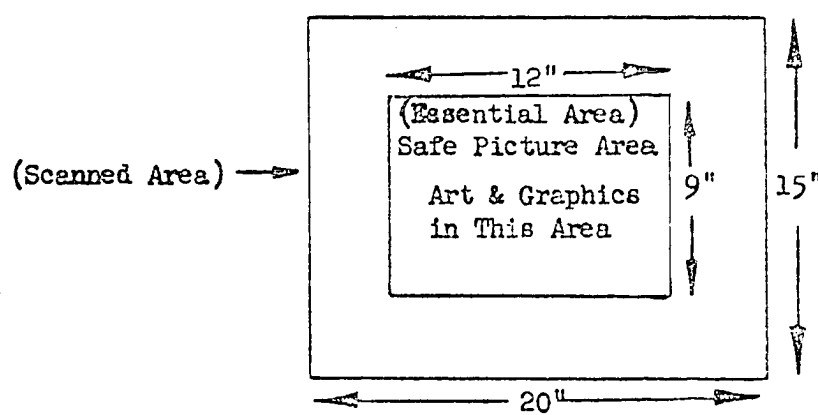
- (a) Key Light
- (b) Back Light
- (c) Base Light
- (d) Set Light
- (e) Effects Light

THE USE OF GRAPHIC ART MATERIALS IN TELEVISION

- 1) Ratio - All titles, drawings, etc. on cards should be made in a four to three ratio.

The most practical size of card is one 20 inches wide by 15 inches high.

- 2) Safe Picture Area - Use ample margins on all sides of your card. There may be 10% shrinkage on all margins by the time the picture is received on the home set. The following chart can be used in figuring the safe picture area:



The above dimensions are not the only ones that can be used. Art card size varies with the individual television station. However, all graphic art, no matter what overall dimensions are involved, should be in the four to three aspect ratio!

IMPORTANT - When you have a series of art cards to be used on one camera, all of these cards should be of the same size. This eliminates the burdensome task of the cameraman having to re-position and refocus his camera for each new card.

- 3) Important points to remember in graphic art for television:

- A) SIMPLICITY - Keep to essentials (if you don't verbally explain something, don't show it); avoid clutter (take one element at a time).
- B) CLARITY - Make your visual pertinent; if the visual is not recognizable, don't use it; don't show a visual for its own sake, no matter how good it is.
- C) NEATNESS - Be neat when you construct your visual; many good visuals lose their effectiveness because of sloppy appearance; neatness contributes to the clarity of a visual.

- D) **AVOID SHARP CONTRASTS** - The use of sharp contrasts repels the viewer as well as producing adverse effects on television electronic equipment; avoid black letters on a white background and white letters on a black background (unless you use it as a super); use different shades of gray when constructing your visuals.
- E) **USE OF COLOR** - The tonal contrast of colors when viewed on a black and white TV screen are radically different from the appearance they give to the naked eye; when constructing visuals in color, consult a combination gray-scale/color chart to determine the tonal contrast of different colors; if possible, check all color visuals before they go on the air with an "off the air" camera.
- F) **LETTERING** - Use a clear type of lettering with slightly more space between letters than is normally used for poster displays. Heavy, thick letters that are small tend to merge into blurs in spots unless they are well spaced. Don't place your line of print too close to the next line of print, to avoid unnecessary contrast and clutter.
- G) **PHOTOGRAPHS** - When using photographs, use a dull print rather than a glossy one. If a glossy one must be used, make sure it is pressed absolutely flat on a mounting board with no wrinkles. Tipping the top of the photo in slightly will also help to eliminate glare under the studio lights.

SPECIAL EFFECTS

Special effects are divided for television into electronic effects, optical effects and mechanical effects. They should be used sparingly because if overused they lose their uniqueness and effectiveness. There are more special effects than will be listed here depending on the size of the television facility.

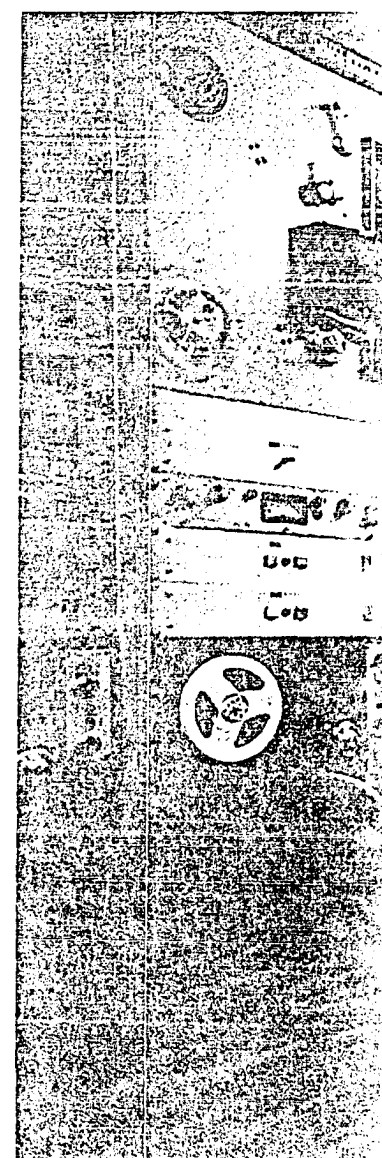
There are nine major types of electronic effects: (1) superimposition (2) sweep reversal, (3) polarity reversal, (4) beam control effects, (5) electronic stretching and compressing, (6) the wipe, (7) the split screen, (8) electronic matting, and flexitron effects.

The eight major optical effects includes: (1) rear projection, (2) front projection, (3) mirrors, (4) gobos, (5) special lens prisms, (6) mat boxes, (7) effects wheels, and (8) defocus effects.

Some of the most frequently used mechanical effects include: (1) rain, (2) snow, (3) hail, (4) fog, (5) wind, (6) smoke, (7) fire, (8) lightning, (9) water reflections, (10) explosions, (11) shots, (12) telephone, (13) breakaway props, (14) black background effects.

T.V. or no T.V.

It all depends on
command support
and interest



"Boss, I've got this minor problem," said one senior journalist overseeing an AFRT affiliate station, "and I'm not quite sure I know the correct way to handle it."

"I saw the CO at the Exchange and he wants to see more locally produced information programs;

"The president of the Enlisted Wives Club says there aren't enough children's programs on the air;

"The club manager stopped by the station and

said he hadn't seen his spot announcement on the air;

"My anchorman newscaster is in the hospital today with appendicitis and there's no one to replace him;

"And just now, the technician told me the supply department doesn't know how I can get that new microphone I need.

"Just what do they all expect? I can only do so

DM/JUNE 1976

Electronic Media



much..."

Although somewhat exaggerated, the lament of one senior journalist may sound familiar to other station managers of Navy-operated American Forces Radio and Television affiliates. Problems such as these are common to a number of outlets.

Why do we have television in the Navy at all?

It's not just because a host of college texts or scholarly reports herald the social significance of

television in contemporary society. Nor is it simply a reaction to Gallup and Harris polls that continue to show that people watch television more than they read. The answer is that the Navy realizes:

- The quickest method of getting the word to most people is television; (with the exception of radio);
- The largest single internal public is the 18 to 25 year olds who have grown up with TV and ex-

DM/JUNE 1976



pect and respect what the medium has to offer;

- Television is one of few forms of free entertainment for many Navy men at isolated duty stations.

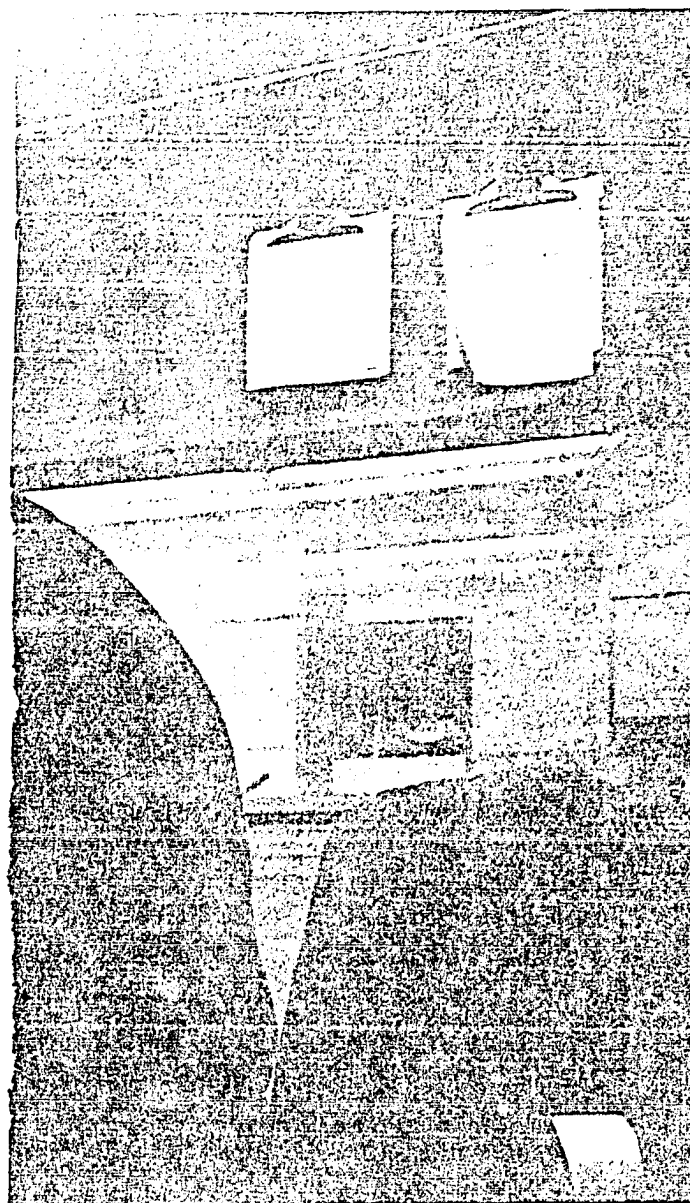
Television is here to stay and, according to the Navy's new broadcast reorganization planners in Chinfo, more Navy-operated TV stations are in the offing.

Programming Concerns

The journalist or officer who finds himself managing an AFRT affiliate should be primarily concerned with only two programming subjects: information and entertainment. Included in these categories could be anything from airing a Danny Thomas special to an announcement of the monthly meeting of the

DM/JUNE 1976

Electronic Media



Officers' Wives Club. But there's more to management than airing tape feeds and making public service announcements. To find the nuts and bolts, all a new CO, broadcast officer or journalist need do is look at DoD 5120.20M, better known as the Department of Defense American Forces Radio and Television Handbook. This is the military broadcaster's Bible, and it covers everything from administrative proced-

ures to job descriptions.

While a commercial television station may have anywhere from 30 to 100 people working at specific jobs of limited responsibility, military broadcasters generally do not enjoy that one-person, one-task luxury. More likely, production personnel may work for a news director gathering and writing a newscast and later perform as cameramen, lighting technicians or audio engineers for the production supervisor.

AFRTS Breakdown

How is a typical AFRTS affiliate station organized in terms of key personnel?

According to DoD 5120.20M, the station manager directs the operation of the station. He is normally the senior journalist aboard, not the officer-in-charge. Being at the top of the ladder, the station manager must shoulder much responsibility for all technical and program operations. Additionally, he recommends and supervises procedures and policies on training, equipment, production, programming and personnel assignment.

On the engineering side of the house is the chief engineer. He is responsible to the station manager for the facility's technical operation, including installation, maintenance and operation of all technical equipment. He also is responsible for training of technicians.

Heading production is the program director, normally the number two man in the station. He is responsible for the daily program and production operation of the station. He prepares the master schedule and supervises training and assignment of production personnel.

Next on the ladder is the production supervisor, a position only found at military TV stations that have larger staffs. On an average size staff, the program director usually wears the production supervisor's hat.

Compiling, editing and presenting the news at the station is the job of the news director. He should also be responsible for all information programming. As he is in the "fishbowl," he should be one of, if not *the* best on-air announcer.

DM/JUNE 1976

Potential Problems

A television station will only be as good as its last program. If the production is hastily assembled with insufficient preparation and inadequate personnel, the end product will be substandard. And you'll hear about it everywhere — in the clubs, at the exchange and in the dining halls.

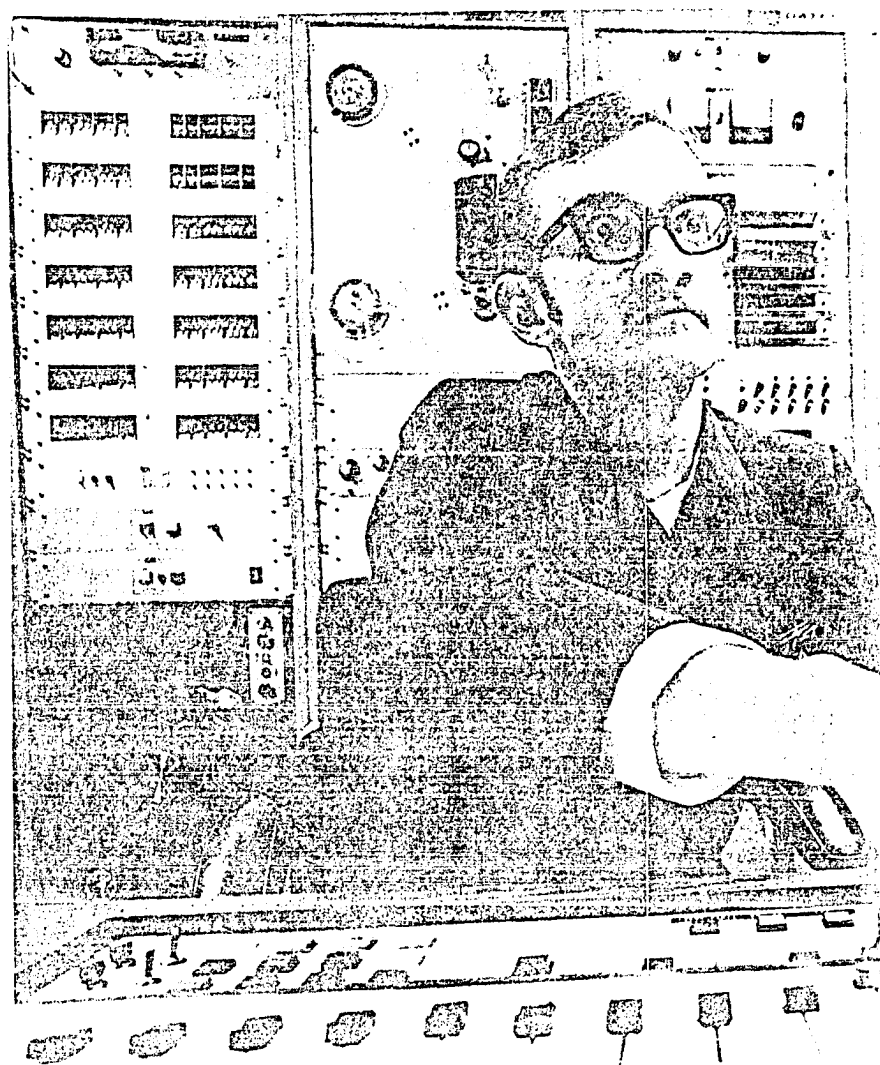
Every television viewer is a critic. At a moment's notice, the viewer will let you know what you're doing wrong. And every viewer has the critic's qualifications — years of television viewing. Production personnel have to be trained, and the Dinfos graduate is only a novice who is ready for OJT. In the parlance of the trade, he's a journeyman, not a craftsman.

Another potential problem area is programming. Consider what the program director has to work with.

In front of him are three piles (program sources)... one from AFRTS-LA, one from the Navy, and one consisting of local production efforts. Using these sources the program director has to come up with a broadcast fare that will keep most of the viewers happy most of the time.

AFRTS-LA provides a weekly television shipment and two television priority packages. The weekly shipment contains about 50 hours of balanced programming. The other packages contain a total of about 12 hours of timely sporting and informational programs, usually no older than two weeks. For those stations or networks which are heavily restricted in programming (host country sensitivities), AFRTS-LA puts together another weekly package of special material.

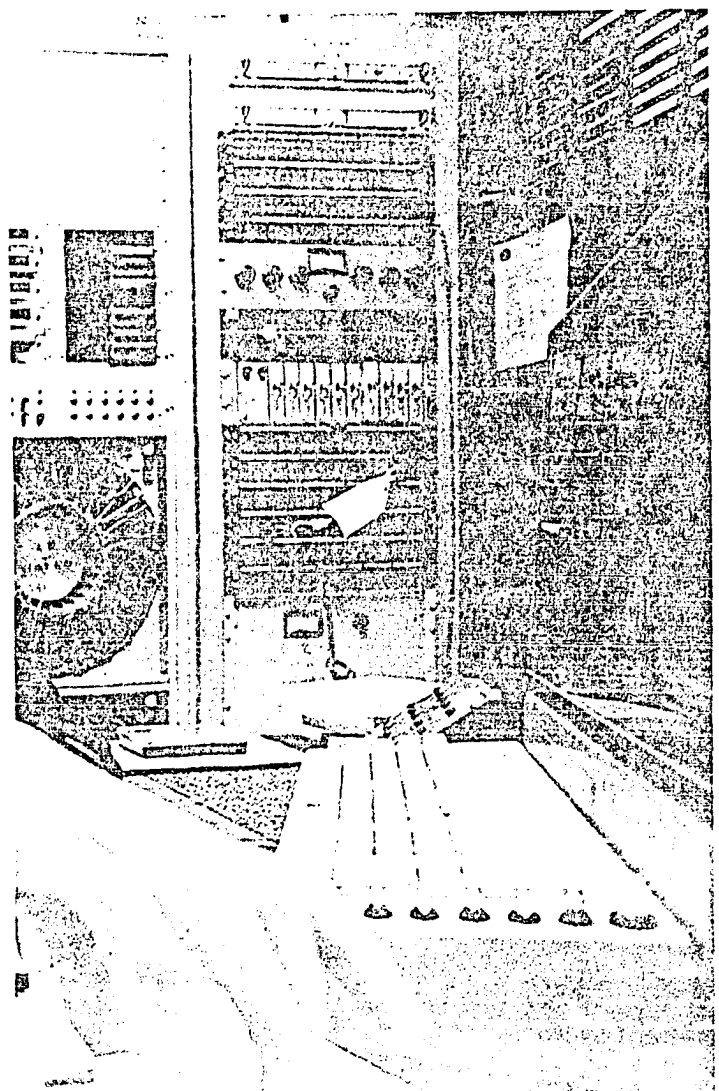
Navy-supplied material usually takes the form of



Electronic Media

NIRA-produced spots and features. The only problem is that most television stations can use more material than NIRA can provide. The spots and featurettes are slickly produced, professional pieces that can be used as timely fillers between de-commercialized AFRTS programs.

The locally produced pile of programming is normally the lowest stack of papers in front of the program director. Local production is the most anemic area of Navy AFRTS; and the reasons seem endless: "... we don't have a good director ... the equipment is down today ... my people have already worked 50 hours this week, I can't call them in again for local production," ad infinitum. Yet, local programming is what makes a good station great. It is one of the best training vehicles in broadcasting, and it offers some of the best opportunities for creativity.



Everyone does the nightly news and maybe a 15-minute interview program weekly, but what about something that will glue your audience to the tube?

One way is to provide answers to local topical issues. One Navy TV station won a Thomas Jefferson Award for a regular series that invited base personnel to sit in on a telephone interview program. The exchange manager, for instance, answered viewer questions on why the prices on certain items were higher than stateside ... the base CO fielded questions on the whys and wherefores of command policy. The opportunities are limited only by the number of people on the base. People want to know how and why others do their jobs the way they do. This type of program gives viewers the opportunity to ask "why" and get an answer.

Another weak spot in Navy TV stations is the use or misuse of spot announcements.

Each station should have a continuity section where spot announcements and promos are written and produced. This can be one of the most important sections in a Navy TV station; but it appears to be the most overlooked.

There is a lot happening on your base or ship; why not recognize that fact and push spots on the air? It's one way of providing news of local interest to your audience.

Supply is another potential problem. AFRTS TV affiliates use commercial broadcast equipment. In the military jargon, it's called non-standardized broadcast equipment.

That means you can't get replacement parts at the supply department. They don't carry RCA DX-77 microphones. Nor do they carry TV cameras or lighting equipment on the shelves. This material has to be ordered from the Television-Audio Support Agency (TASA) in Sacramento, Calif. If the chief engineer knows how to order parts, a lot of off-air time will be saved.

Television is people talking to other people; telling viewers what's going on; entertaining them; informing them. It's an intimate medium — it's fun, creative and it should be disciplined. It doesn't have to be a "boob tube," ... it can be a "lube tube," lubricating the viewers' thoughts and motivating them through relevant and informative programming. □

Few innovations — past, present or future — offer greater potential for improving command internal relations than the Navy SITE system.

Since its inception four years ago, SITE has filled a communication void in commands where it was most sorely needed — ships of the fleet.

By summer's end, more than 60,000 sailors on 138

ships will be enjoying the benefits of SITE — Ship-board Information Training and Entertainment — on closed circuit television systems. As the four-year, CNO-funded project attains full implementation, the success of SITE could mean a brighter future for thousands of other sailors on ships without television.

Chinfo planners have designed closed circuit tele-

A SITE for More Eyes

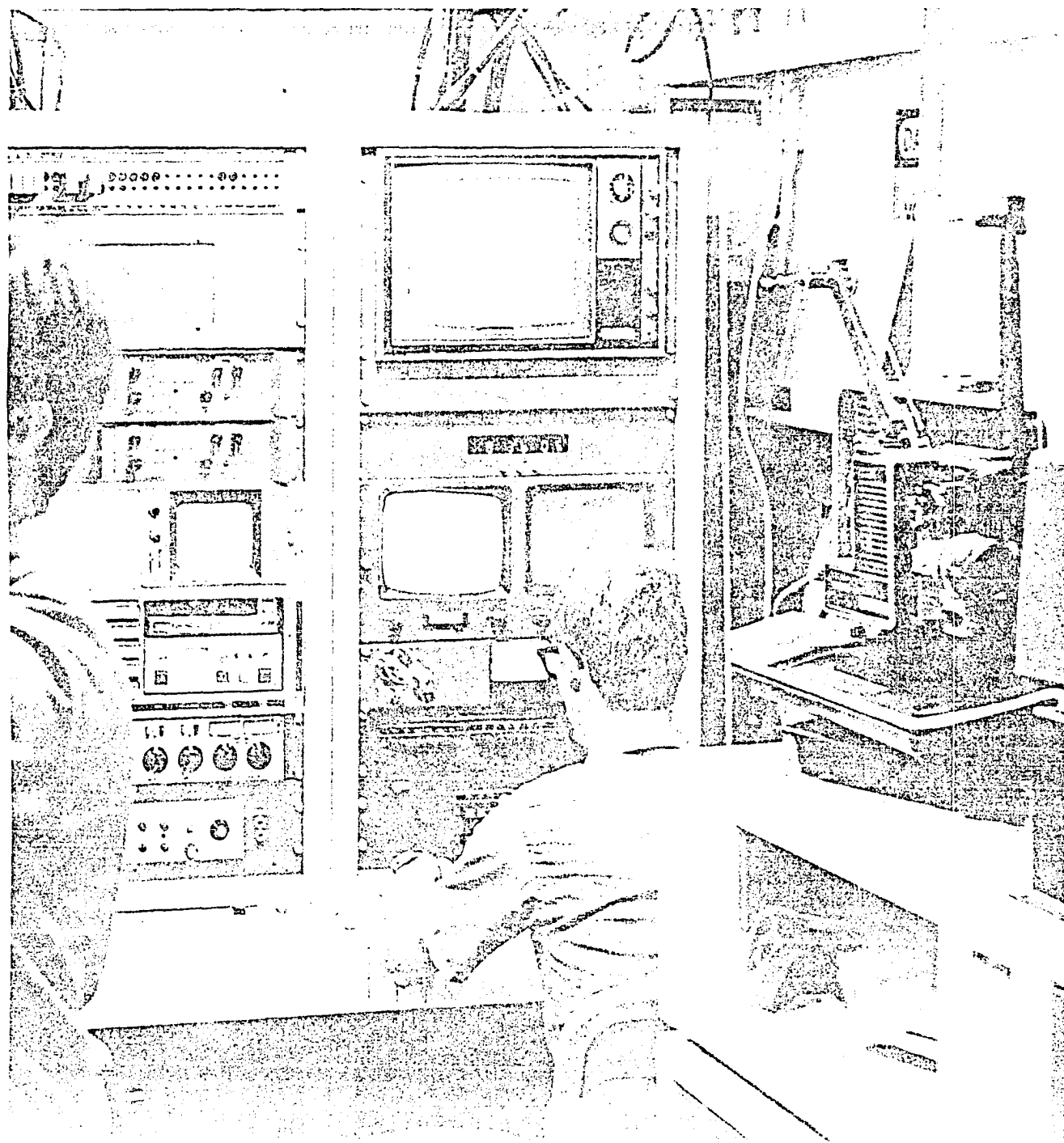


Electronic Media

vision systems for smaller ships and submarines which did not qualify for SITE (crew of at least 350 men). A prototype system for smaller ships, nicknamed MINI-SITE, and another for submarines, SUB-SITE, are now in the final stage of design.

MINI-SITE, which was field tested on *USS Miller* (DE-1091) in 1975, is designed to fit into smaller

ships with fewer crewmembers than SITE-qualifying ships. Its capabilities are only slightly less than those of SITE, but the new design eliminates the need for continual on-board adjustment and frequent maintenance. MINI-SITE also features simplified operating procedures which eliminate the need for the full-time talents of a broadcast journalist.



Insight on SITE

Although the SITE CCTV system was designed with a limited live-programming capability because of cost restrictions, the SITE broadcast operator can still conduct significant live programs.

One of the best and most obvious ways to conduct a live or local program is a regularly scheduled "Captain's Call." The skipper, XO, or even a department head can face the TV camera to answer written or telephoned questions from the crew, squelch rumors, explain upcoming operations, pass on important information, or even extend a "well done." Most skippers who have used CCTV for "Captain's Call" will attest to the effectiveness of this type of live programming.

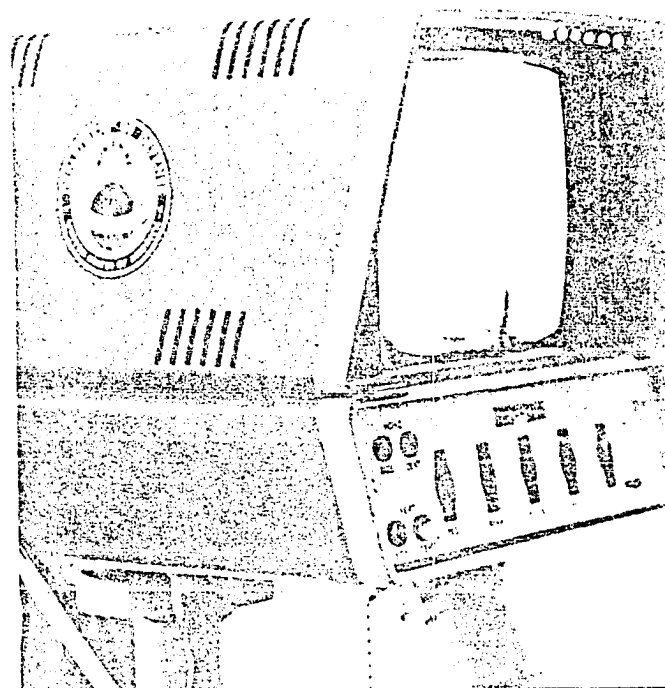
Newscasting is another obvious method of presenting live programs, and most SITE ships have the capability for at least a head and shoulders shot of someone giving the news, sports and weather. The SITE operator should also consider doing local news voiced over slides.

Panel Discussions

Interviews are also excellent for local, live programming. It does not take much space for a two-person interview program. If space is available in the SITE compartment (or close by), a three-to-five person interview or panel discussion program can be appealing, especially if you have a "live" or even controversial topic. Naturally, the interviewees must also be "alive," i.e. not asleep, dull or listless.

Several SITE ships have purchased a light-weight, inexpensive and highly portable TV camera which can be used in conjunction with the SITE system to do

remotes from anywhere on the ship. This additional piece of equipment greatly expands the opportunities for live programming. The camera can be used to show important visitors coming aboard; provide panoramic views from the main deck when the ship is entering or leaving port; or it can even be used to program from the bridge.



Electronic Media

Foreign Port Visits

In foreign ports, the SITE CCTV system can be one of the most effective people-to-people public relations tools. With a remote camera, the SITE operator can videotape visitors scrambling up the gangway and touring the ship and then play it back to them before they leave. Properly used, the SITE system can be one of the best goodwill tools available to ships in foreign ports.

Even at sea, there can be opportunities for live programming and local recorded productions for later playback. Most Navy ships have musical talent in the crew, and most sailors enjoy being entertained by their shipmates. Why not an amateur hour from the

fantail some Sunday afternoon? In fact, what about an occasional trivia quiz show between officer and enlisted teams from the fantail or mess deck? Some of the more memorable local shows could be videotaped for viewing someday when the AFRTS packages don't arrive on time from that other ship on your programming circuit.

In fact, if the local programs are good enough and have broad appeal, they could be used by other SITE ships.

Live programming frequently hinges on the time element. For instance, in this presidential election year, the voting officer of the ship should be making frequent trips in front of the TV camera to provide voting information to all hands. Remember, however, that all SITE ships are AFRTS outlets, and by DoD regulations are obligated to give "equal time" to various presidential contenders.

Port Briefings

Another very obvious time for live programming is a few days before hitting a foreign port. On any Navy ship, there will probably be several people who have been to that port before. Get some of them "on the tube" to brief the newcomers on what to expect when they go ashore. Obviously, people such as the disbursing officer, medical officer and foreign language experts should also provide TV briefings. There are often cases of bad information, misinformation or not enough information, but there has never been any such thing as too much good information.

When trying to think up live programming ideas, don't forget that the "T" in SITE stands for training. With a remote camera, underway replenishments, man overboard drills, fire drills, etc., can be videotaped for training and safety purposes.

There are many other programming hints and ideas in the *SITE Broadcaster's Handbook (First Edition, August 1974)*. Every SITE ship should have at least two copies of the handbook. Copies are available from: Chief of Navy Broadcasting (OP-0071C), Office of Information, Department of the Navy, Washington, D.C. 20350. □



The Navy Radio Station:

A loud, clear voice of the command

It has only been 81 years since Guglielmo Marconi first sent signals of hertzian waves to a wireless receiver nearly a mile away. But the world of radio has gone through dozens of metamorphoses in only scant decades. From radio receivers the size of filing cabinets, the technology of wireless transmission and reception has evolved to a world of gadgetry the likes of which even Guglielmo himself couldn't have imagined.

Even with the advent of television, radio remains a primary source of news, information and entertainment for most of the world's population. The reasons are myriad. Television demands the full attention of the viewer. Radio, on the other hand, can be listened to at work or at play, intently or at a distance. Radio is instantaneous and timely, mobile and flexible in its presentation. The technology ranges from receivers carried on a wristband to tuners capable of picking up signals literally worlds away.

The American Forces Radio Service has gone through some changes too in its 34-year existence. It has evolved from an infant World War II morale-machine to a world-wide network of permanent stations broadcasting to millions of servicemen and their families from Antarctica to the Arctic.

Voice of the Command

What can a listener expect from an AFRS outlet? First and foremost, information. AFRS is often the only timely and constant source of news and information at far-flung U.S. bases around the globe. Base newspapers are often overtaken by events by the time the servicemen read them. To many Americans and

their dependents, AFRS is the definitive word from back home or across the base.

Even though news from the States is a constant feature of AFRS outlets, stations need to take on an identity of their own. Though servicemen make up the primary audiences of all stations, the needs and desires of the various base audiences are as varied as one person is from another. Consequently, each AFRS station must know the specific demographics of its listeners. The base commanding officer can expect his station manager to conduct an audience survey at least annually.

The AFRS station also serves as the "voice of the command." It's important for listeners to know about changes in command policies that affect them. The commanding officer, through his PAO, may wish to *propose* emphasis topics to the station manager for local production. Then the station manager and his crew can use their creative instincts to produce a campaign of spot announcements and featurettes.

But, this CO/station manager cooperation must be a two-way street for the benefit of a good internal information program. The base CO could invite the station manager to staff meetings so he is aware of policy and upcoming events. The manager must meet activity commanders on the base, department heads and so on. The base public works department must be responsive to the needs of the AFRS station. If the air conditioning system is not in good repair, the station will eventually run into serious problems. Same goes for emergency power generators.

Above all, the CO should not view the AFRS station as a threat to his command authority. Prob-

Electronic Media

lems, misunderstandings and disagreements can be talked out. The result of close coordination can only be the betterment of the CO's relations with his command.

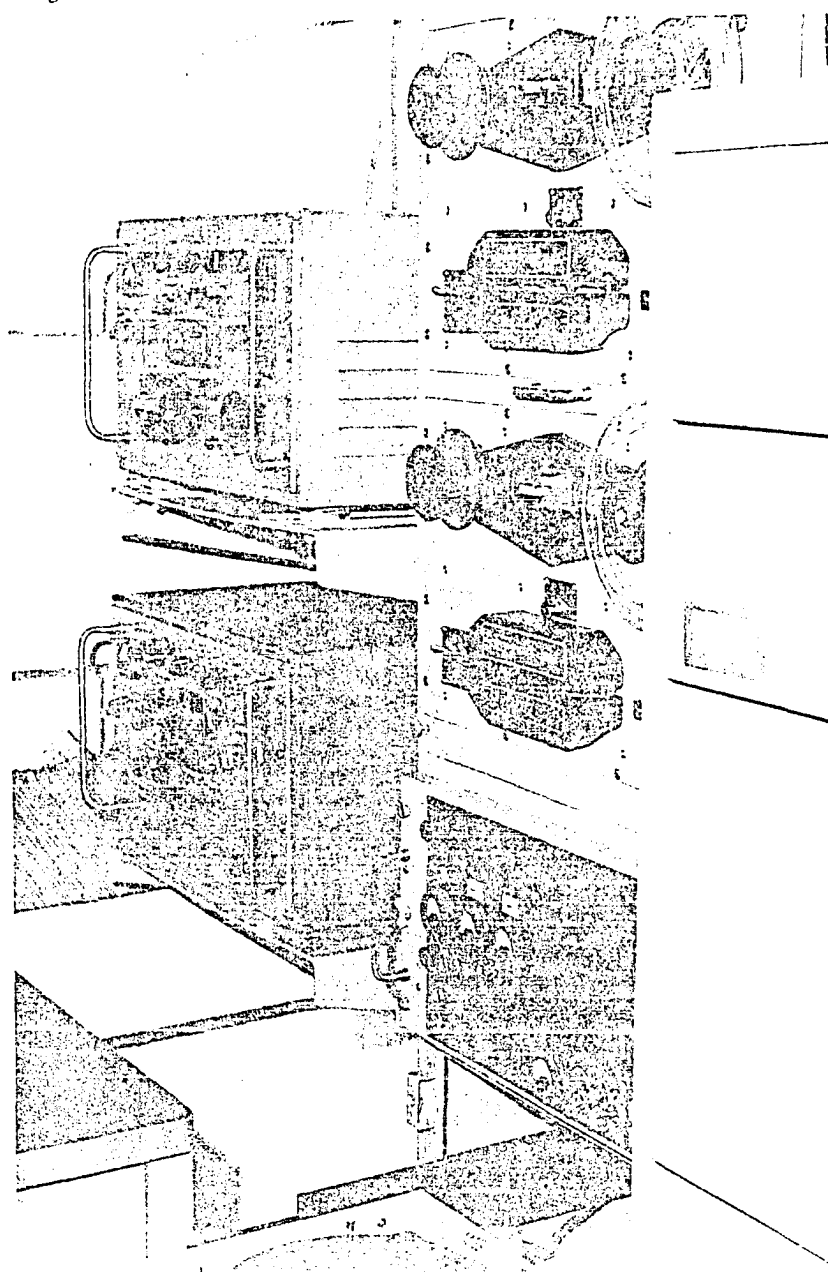
Local Coverage

Programming is all important. Depending on the station's location and its shadow audience (local foreign nationals who may be tuning in), an AFRS station can provide educational features on local customs, language and tradition to help servicemen living in the local area. Though host country senti-

ments may vary overseas, the base CO should try to ensure that news is not managed or propagandized. If listeners feel that they are being duped with "all the good news that's fit to hear," the station and the command will lose essential credibility.

As often as possible, the CO can get on the radio himself, perhaps in the form of a regular question-and-answer radio hotline show that can either be taped or broadcast live. The CO can answer questions, explain problems, and encourage his department heads to do the same.

AFRS stations should also provide listeners with a regular block of time they can tune to for daily or



UMI

weekly bulletin boards of activities and events around the base. There should be regular programming for dependents too: Women's shows, time blocks set aside for teenage music programs and children's entertainment. The station can also provide formal education courses in conjunction with university extension programs. And don't forget training programs emphasizing security, safety or emergencies. Each station needs a carefully delineated procedure to follow in the event of local emergencies caused by natural disasters or political upheavals. Knowing where to turn for information during an emergency can be the difference between life and death.

Sports Emphasis

Another productive programming idea for AFRTS stations is live local sports coverage. A station can bring home- or job-bound listeners the play-by-play of an important championship football or basketball game. Through the CO, the station manager can request that permanent broadcast lines from gymnasiums and athletic fields be installed. Even if the station can't cover all local games, a few of the most significant intramural finals or interservice battles would garner a host of interested listeners.

A station can do live remote broadcasts at the scene of news events such as Navy Exchange sales or



carnivals. The possibilities are endless.

The "Broadcaster's Bible," DoD Instruction 5120.20M, contains all the basic information on station organization, the care and handling of broadcast materials, programming and the physical plant. The instruction should be studied carefully and applied to individual situations.

There are other sources of programming too. AFRTS-Washington offers commercial network news and military news programs that can be aired during

Electronic Media



local time. *Navy Scene*, for example, is a weekly 15-minute news and feature program produced by the Navy Internal Relations Activity in Washington. All AFRS stations serving Navy audiences also receive a weekly NIRA tape containing news items, features and spots designed for use in local programming. This particularly aids stations which experience difficulties receiving AFRTS-Washington shortwave transmissions. *Navoice*, a broadcast spot script service, is also distributed weekly.

Radio can be an exotic medium that feeds on the imaginations of both its broadcasters and listeners. With some thoughtful programming it can captivate even the most jaded listener. And above all, it can serve both the commander and the listener by bridging the communication gap with an invisible span. □

NIRA Film Unit:

Reeling and Dealing with the Fleet

Several years ago the Navy shifted its internal relations program into high gear. The idea got around that Navy people could and should come up with solutions to Navy problems.

If we could just get people communicating, the argument went, even if it was only to vent their frustrations – air their gripes instead of keeping them bottled up inside – then things would begin to change for the better.

That concept was transformed into an award-winning film program known as the CNO-Sitrep series. To date, there have been 11 Sitreps distributed and a twelfth is in production.

The Sitreps, along with a number of other film and videotape products, are produced by the Navy Internal Relations Activity, Film Production Division, headquartered at the Naval Photographic Center (NPC), Washington, D.C. A small shop as far as film production operations generally go, the NIRA Film Unit is made up of three officers, three civilians and five enlisted men. Occasionally, personnel are drawn from NPC, the Atlantic Fleet Audio-Visual Command and the Pacific Fleet Combat Camera Group, when special location photography demands additional help.

Mission is Production

The mission of the NIRA Film Unit is to produce informational shows, mini-documentaries (hold-and-fills), and television commercials on various topics of interest to an internal Navy audience. However, some of NIRA's recent films have been cleared by the Department of Defense for dissemination to the general public. Films such as "Special Breed," "Ladies Wear

DM/JUNE 1976

computer, the separate entities are put together on videotape. Two animated characters, "Old Salt" and his side-kick "Parrot," were created to make effective use of the animation capabilities of this unusual electronic system and they have become "personalities" in their own right (See *Direction*, Nov. '75).

One of NIRA's recent live action TV spots on physical fitness won first place (in the under \$5,000 category) at the U.S. Television Commercials Festival in Chicago. It competed with some of the finest commercials from advertising agencies and independent production companies in the country.

Most of the Navy's recent short films, mini-documentaries and hold-and-fills have come out of the NIRA shop. A hold-and-fill is a short film on one topic that runs anywhere from two minutes to seven or eight minutes in length. In other words, it is longer

than a TV spot (60 sec.) but shorter than a ten-minute production. Complex subjects that require longer coverage than can be fitted into a 60-second spot generally receive the hold-and-fill or mini-documentary treatment. Current subjects the NIRA Film Unit has covered in these productions include hydrofoils, SITE closed-circuit TV systems, new hardware that is being added to the fleet, Navy food service operations and pollution control.

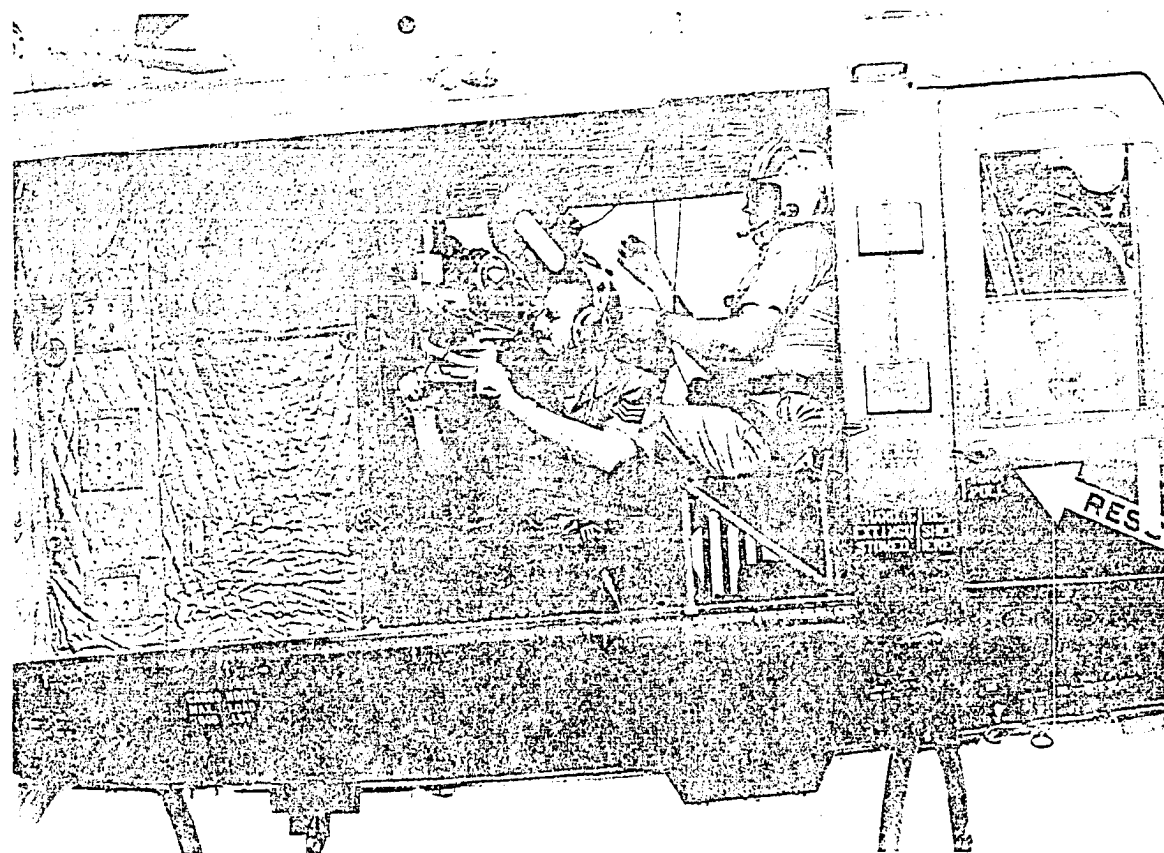
Hold-and-fills are designed to be used as filler material by TV stations to round out program times. These shows have been highly successful with external TV stations after sporting events, as well as with Navy TV stations.

In order to get the most out of its television capability, the NIRA Film Unit has developed a new series of programs entitled "Spotlight." The series provides

Film editing and splicing is perhaps the least glamorous but most time-consuming and important aspects of film making.



Visual Media



The Blue," "People, Pride, Traditions" and even several CNO Sitreps have played on commercial TV stations all over the United States.

The Sitreps, begun under Admiral Elmo R. Zumwalt and continued by the current CNO, Admiral J. L. Holloway III, are a striking example of the successful use of the cinema verite technique. Cinema verite is a motion picture term meaning "film truth." In a cinema verite film, the story tells itself, the way it actually happened — either with the words of the participants or by putting the camera in the middle of some action and letting the viewers determine what its significance is for them.

Sitreps are realistic portrayals of problems in today's Navy because they attempt to "tell it like it is." By involving the audience with what is happening on-screen, the door is open for two-way communication later, at Captain's Call, for example. People will either agree or disagree with what they have seen. There is seldom anyone with no opinion after a Sitrep screen-

ing. And according to audience response cards, the Sitreps are the most popular films in Navy history.

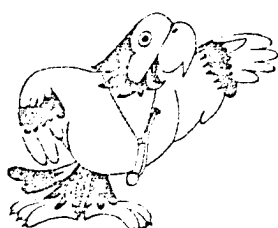
Innovation Breeds Interest

The NIRA Film Unit has adopted other innovative ideas in order to attract and retain the interest of a constantly changing and more sophisticated audience. The result has been a greater reliance on short films, mini-documentaries and TV commercials. TV spots are especially popular because they are reaching and motivating a generation of Navy men and women who were weaned on the TV tube.

Navy TV spots are made in two ways by the NIRA Film Unit. About half the spots are done with "live action" — actors playing the roles dictated by scripts, or sailors in their actual jobs being filmed on location. The other half is done via computer animation. A script is written, a sound track made, then the artwork and sound are taken to a civilian contractor in Denver, Colo. There, using a sophisticated analog and digital

DM/JUNE 1976

Visual Media



timely information on matters of importance to the men and women of the fleet. These programs usually consist of NIRA's TV spots combined with a recent film that has been produced by an activity other than NIRA. Recent programs have featured such films as Navy Recruiting Command's "A Day in Boot Camp" and "Blue on Ice," and the Naval Oceanographic Office's "Shark, Danger in the Ocean." Other shows in this series have covered such topics as the JUMPS program, the increasing problems of health care and venereal disease in the Navy, changes in Naval air power over the years, and related subjects of Navy-wide interest.

Distribution

The time, effort and funds expended in the production of a film or videotape program are wasted if the show is not readily obtained or properly used by its intended audience. The NIRA Film Unit has learned from prior experience that an active film distribution system must be maintained if a large Navy audience is to be reached. Rather than using the standard Navy practice of placing prints in Navy Film Libraries and waiting for screening orders, NIRA films are actively circulated by fleet and staff public affairs officers. In addition, prints are made available through all Navy Motion Picture Libraries and are transferred

and directly distributed on videotape to all ships with a SITE closed-circuit TV system. This distribution method for all NIRA films has been highly successful in reaching more people in the fleet.

The Naval Photographic Center (NPC) publishes an annual film catalogue which includes NIRA Film Unit products. The catalogue is placed in all Navy Film Libraries throughout the country. NPC also publishes a monthly film information bulletin updating the annual catalogue and giving information on new films, videotapes and Sitreps. If your command wishes to get on the mailing list for the bulletin, write to the commanding officer of the Naval Photographic Center, Washington, D.C. 20374.

Since its early beginnings as the Chinfo Film Branch almost 10 years ago, the NIRA Film Unit has produced more than 300 films, videotapes and TV commercials providing information and entertainment to Navy men and women. □

Media Contact File

D = Daily
 W = Weekly
 R = Radio
 T = Television
 NS = News Service
 M = Magazine
 NN = National
 Newspaper

D

The Times Union Phone: 453-5422
 645 Albany Shaker Rd.
 Albany, N.Y. 12211 (Albany County)

Circulation: 79,546

Publisher	Robert Danzig
City Editor	Fred LeBrun
Ass't	Bob McManus
Religion Editor	Jeanne Arnold 453-5464
City Editor (Nites)	Bob Fistick 453-5436

.Deadlines for copy can also be listed on
Media Contact Cards

News Releases

The Letterhead...

1. Use a well-designed, quality letterhead.
2. When letterheads are not available, have a good quality rubber stamp made that can be used on both letterheads and envelopes.
3. Check the Yellow Pages or your church secretary for sources of printing letterheads and envelopes, and for making rubber stamps.
4. Design of your letterhead is important, because it gives a distinct impression to those you contact. Every community usually has a commercial artist or printer that can give you guidance, and/or donate artwork or printing.
5. The News Release should be prepared for mimeograph, offset or office duplicator. (Do not recommend spirit duplicator, Hectograph). The church office can usually help in getting the release duplicated for you.
6. Have enough copies made so you have three or four extra for historical records, or if someone besides media calls for more information on the event - send them a release.

Writing the release

Every News Release should answer six questions, as Rudyard Kipling wrote:

"I keep six honest serving-men:
They taught me all I know.
Their names are What and Why
and When and How and
Where and Who."

A basic format for a News Release has been included here. It's a simple form, and can be followed by everyone.

It's not intended for experienced news or publicity writers, but is designed for the beginner, and it can do the job well for anyone, though they've never done a lick in the field before.

First, get all the facts together. Answer at least five of the six "W's" (How is not used too often!). Make sure titles, names, times, dates and locations are accurate. Then fill in the news release format as simply and directly as possible.

News Writing

119

IF...you'd like to tackle writing, as it may appear in the newspaper, here are some tips:

- .Newspaper style is concise and tight. Cut every superfluous word.
- .Do not editorialize or give opinion, unless it is a quote from a person involved in the story, and the quote amplifies the news.
- .Avoid superlatives.
- .Use simple words, easily understood.
- .Keep sentences and paragraphs short.
- .Try to organize your points in order of importance. (Logical order and not chronological.)

You tell your story through the lead (first paragraph) and the rest only expands or amplifies the lead.

The five "W's" are answered in the lead paragraph. For example:

Father William Fitzgerald, pastor of St. Swithin's parish (WHO) announced today (WHEN) at all Masses (WHERE) that because of overcrowding in the parish meeting rooms (WHY) contracts have been let for an eighty room tent to be erected in the parish parking lot. (WHAT)

One of the five "W's" is of more importance than the others as far as it's value as news. This should be played first -featured - in the lead. Therefore, the example above would be improved like this:

Because of overcrowding in the parish meeting rooms at St. Swithin's Church (WHY) contracts have been let for an eighty room tent to be erected in the parish parking lot (WHAT) Father William Fitzgerald, pastor (WHO) announced today (WHEN) at all Masses. (WHERE)

Your lead paragraph shouldn't be too long. Associated Press recommends no more than 20 words. It isn't easy to accomplish, but try to keep it as short as possible and still get the five "W's" in.

SUGGESTED FACT-GATHERING WORKSHEET FOR CHURCH PUBLICISTS

WHO? _____

WHAT? _____

WHERE? _____

WHEN? _____

WHY? _____

HOW? _____

Contact for further information? _____

Publicity functions needed? Newspaper release _____, Radio _____,

TV _____ Handbills/Posters _____, Bulletins _____

Pulpit _____, Newsletter _____ Other _____

Pictures needed? _____ Who to take? _____

When to take? _____

Date for mailing releases? _____

Notes: _____

NEWS RELEASE CHECKLIST

- () Have I answered the questions:
WHO? WHAT? WHERE? WHEN? WHY? HOW?
- () Is my name, address and phone number at the top right hand corner of the release?
- () Is all copy legible? Typed? Double-spaced?
- () Are all names, titles, times, dates and telephone numbers accurate? No abbreviations?
- () Are photos identified with captions and enclosed?
- () Do I want photos returned? Have I enclosed a self-addressed, stamped envelope for their return?
- () Have I addressed the release to the correct individual and department of each media?
- () Does this release require a follow-up prior to or after event? If so, is it scheduled?
- () Will release meet the deadline? Have I sent well in advance?

GENERAL RESOURCES FOR MEDIA

Navy Chaplains Media Guide-1974 - * Chaplains Planning Guide 1976
 Sect. 4 Media Producers distributors as noted. Chaplains Division
 * Sample is available BUPERS, Washington

TRAFICO (See Media Guide) Nashville, TN
 * Media Information Pack (\$22.00)
 a variety of monthly newsletters,
Recycle, Cultural Information Service, Probe,
Mass Media Ministries, Music and the Young

* Ed McNulty Visual Parables
 Bethel Presbyterian Church
 2999 Bethel Church Road
 Bethel Park, PA 15102

* Dennis Benson
 P.O. Box 12811
 Pittsburgh, PA 15241
 (Multi-Media resource person)

SLIDE AND STILL SHOTS AND FILM STRIP

American Library Color Slide Co., Inc.
 305 E. 45th Street, N.Y., N.Y. 10017
 Most complete Slide file on Art

Space Photos
 260 Sunset
 Houston, Texas 77005

Thomas L. Klise
 Box 3418
 Peoria ILL. 61614
 (Active Roman Catholic film strips & media)

VIDEO SPECIALISTS

Electronic Arts Internix
 2 W. 13th Street
 N.Y., N.Y. 10011
 publishers of "Radical Software"

National Instructional Television
 Library Project 10
 10 Columbus Circle
 N.Y., N.Y.

VIDEO SPECIALISTS (continued)

Contemporary Catacombs
2315 W. Grand Ave.
Chicago, ILL 60612

Basic Bible -Color Video Tape, teaches the entire Bible in eight hours

Community Video Center
2416 18th Street NW
Washington, D.C. 20005

(Collection of video tapes for purchase)

WORSHIP AND MEDIA

The Center for Contemporary Celebration
P.O. Box 3024, West Lafayette Indiana
* Monthly Newsletter, Journey (Music and Liturgy)
* Directory of Artists and Religious Communities
* Catalog (A good bridge from music to worship to media)
* Light (A language of Celebration)

* Campus Ministry Communications
130 N. Wells Street, Rm. 220, Chicago, ILL 60606

Media Alert
315 Park Ave. South
N.Y., N.Y. 10010

Television Information Office
745 5th Ave.
N.Y., N.Y. 10022

* Newsletter and info exchange

PSYCHOLOGY and VALUES and EDUCATION

The Center for Humanities
2 Holland Ave.,
White Plains, N.Y. 10603
* Sound-Slide releases
* Audio Visual Programs Catalog

Synesthetics, Inc.
5953 16th St., NW
Washington, D.C. 20011
*Creative Graphics and Film

Guidance Associates
757 Third Ave.
NY, NY 10017
*films

Assc. for Educational Communications and Technology
1201 Sixteenth Street N.W.
Washington, D.C. 20036

PSYCHOLOGY and VALUES and EDUCATION (Continued)

Environmental Communications
62 Windward St
Venice, CA 90291

AUDIO CASSETTES

NCR Cassettes
P.O. Box 281,
Kansas City, MO
*Roman Catholic

NEWSLETTERS

Circle
130 N. Wells
Room 2200
Chicago, ILL 60606

Educational Media Newsletter
Communication Research
Stanford University
Stanford, CA 94305

* Media Mix
Claretian Publications
221 W. Madison St.
Chicago, ILL 60606

* Radioactivity
600 Palms Building
Detroit, MIC 48201

* Scan
Box 12011
Pittsburgh, PA 15241 (\$6.00 for 9 issues)

* Vid News
750 Third Ave.
NY, NY 10017

PERIODICALS

- ** Audio-Visual Communications
750 3rd Ave.
NY, NY 10017 (Good one for all areas of media)
- ** Audio Visual Instruction
1201 16th St. N.W.
Washington, D.C. 20036 (Education)
- * Educational and Industrial Television
C.S. Tepter Pub. Co.
606 Main Street
Ridgefield, CN 06877
- Group Magazine
Box 481
Loveland, Colo. 80537
(on doing media and creative stuff)
- ** Learning Resources
1201 16th St., N.W.
Washington, D.C. 20036
- ** Media and Methods
P.O. Box 13894
Philadelphia, PA 19101
- * Religious Education and Audiovisual Journal (quarterly)
U.S. Army
Ft. George G. Meade, Maryland 20755
- ** Televisions
Washington Community Video Center, Inc.
P.O. Box 21008
Washington, D.C. 20009 (Newspaper Radical T.V.)
- * TV Communications: the Professional Journal of Cable T.V.
1900 West Yale
Englewood, Colo. 80110
- * Video Player
Suite 213
13273 Ventura Blvd.
Studio City, CA

* Samples available

** Available in Chaplains School Library

NAVY AND MILITARY RESOURCES

*U.S. Army "Handbook for Communication Skills Workshop"
Fort George, G. Meade
Maryland 20755

*The Chaplains Tape Library (civilian source)
1727 Clifton Road N.E.
Atlanta, Georgia 30329 (very good for recorded music from Armed Forces Hymnal)

Broadcast Support Officer, Naval Office of Broadcasting, Washington, D.C.

Naval Education and Training
Various Support Departments (Training Aids)
(Photo Labs)

*Naval Instructional Technology
Development Center
NTC San Diego, CA 92133

Navy Internal Relations Activity
Film Production Div.
Naval Photo Center
Washington, D.C. 20374
(mailing list)

AFRTS
Washington, D.C.
Los Angeles

Chaplains Schools'
Army/Air Force/Navy

Public Affairs School
Fort Benjamin Harrison
Indiannapolis, Indiana

BOOKS

* About Television
Mayer, Martin
Harper and Row (Text on all areas of T.V.)

* Bridges, Not Walls
Stewart, John
Addison-Wesley Pub. Co.
Reading, MA (book on all phases of communication with models)

* Catch the Wind, The Church is Alive and Dancing
Zdenek, Marilee and Champion, Marge
Work Publishers (Worship Design)

* Contemporary Celebration
Snyder, Ross
Abingdon Press

Creative Filmmaking
Smallman, Kirk, Collier Books, London, 1969. (The best
introduction to filmmaking I know. Using film as creative expression.)

BOOKS (Continued)

*Discovery Series from Paulist Press
(*Music, - *Drama)

*The Video Handbook
United Business Publications
750 Third Avenue
NY, NY 10017 (manual on Video Resources and Ideas)

* Electric Evangelism
Benson, Dennis
Abingdon Press

*Electric Love
Benson, Dennis
Johnkuse Press

* The Electronic Gospel
Kuhns, William
Herder and Herder, N.Y.

** Exploring Television
Kuhns, William
Loyola University Press
Chicago, ILL 60657
(a class exercise in media)

* Films Deliver
Schillaci, Anthony and Culkin John M,
Citation Press, N.Y.

*God is a Verb!
Zdenek, Marilee and Champion, Marge
Word Publishers (Poetry in Worship)

* How to Talk Back to Your Television
Johnson, Nicholas
Bantam Books (small paperback on television impact and responsibility)

The Image Maker
Henderson, Ron
John Knox Press, Richmond, VA 1971
(various interviews with film/makers and each gives his views about
the image medium)

*Samples available
**Available in Chaplains School Library

BOOKS (continued)

- * Introducing the Single Camera VTR System:
A Laymans' guide to Videotape Recording
Mattingly, Grayson and Smith, Welby
Charles Scribner's Sons, N.Y.
- * The Media Maze
Woods, Richard
Geo. A. Pflaum , Dayton Press, Ohio
- * Media One
- * Media Two
Dalglish, William A.
George A. Pflaum (for use in value education)
- Media In Value Education
Schnank, Jeffrey
Avons Communications
- * Movies and Morals
Schillaci, Anthony
Fides Pub., Notre Dame, Ind.
- * Multi-Media Worship
Bloy, Myron R., Jr.
Seabury Press, New York
- * Multi-Media in the Church (A beginner's guide for putting it all together)
Engstrom, W.A.
John Knox Press, Richmond, VA
- * Problems of Art: Susanna Langer, Scribner, 1975 - Paper -
(an older book but a classic to bridge gap between art and theology
explains symbol, sign, and image in communications
- * Research Principles and Practices in Visual Communication
Ball, John, & Byrnes, Garcis Act Dept R-6, 1201 16th St., NW
Washington, D.C. 20036
- * Sight Sound Motion
Applied Media Aesthetics, Zeth, Herbert
Wadsworth Pub. Co., Inc., Belmont, CA
- Sunday Night at the Movies
Jacobs, Lewis
John Knox Press - Paper
(Practical guide and a theology of movie world.)

* Samples available

- * Techniques of Television Production
Bretz, Rudy
McGraw-Hill (a complete production text)
- * Television Production Handbook
2nd Edition
Zettl, Herbert
Wadsworth Pub. Co., Belmont, CA
workbook (a complete production text)
- Theology Through Film
Harley, Neil P.: Harper and Row
New York 1970
(a look at using film, as a means of formulating theology)
- * Understanding Media
McLuhan, Marshall
McGraw-Hill paperback
- The Video Tape Recorder in the Classroom
Phillips, Victor R.
Your Town Press, Inc.
464 Ferry Ave.
Salem, Oregon (good drawings and simple instruction)
- * Woodstock Craftsman's Manual - 2
Young, Jean
Ruaeger Pub., New York
- * The Videotape Book
Murray, Michael
Bantam Book Company, New York
(a basic guide to portable T.V. production for families, friends, schools, and neighborhoods)
- * The Mediate Teacher
McLaughlin, Frank
North American Publishing Company
Philadelphia, PN
(seminal essays on creative teaching)
- * Dialogue with the World
Films Incorporated
(studies on modern films showing in theaters)
- * Film User's Handbook
Rohrauer, George
R.R. Bonker, New York
- * Television: A Guide for Christians
Abingdon, Nashville, TN
(Resource for Christian Leaders)

ADDITIONAL RESOURCES

*Religious Media Today, (4 times a year for Religious Educators)
Christian Interfaith Media Center, 432 Park Ave South,
New York, NY 10016

The Psychology of Consciousness, Robert Ornstein,
Pelican Books: Dallas Penn. 1975 (An excellent book on justification
for using media to develop the intuitive area of a person)

The Metamorphic Mind, Robert Samples, (He lists stages in the right
Reading, Penn: Addison-Wesley 1976 side of the brain for the
symbolic and imagitive side of
a person)

The Audio-Visual Man, Pierre Babin (ed.),
Dayton, Ohio: Pflaum Publishing Co. 1970 (A good book to begin to
understand the media and a person from a theoretical point of view)

Wholly Holy, Herb Brokering, (A theology of worship with
Lutheran Educational Association, 1976 group experiential tasks)

Symbol, the Basis of Language and Culture, Leslie A. White,
Chicago: Holt Publishing 1971 (A study of the symbol in history)

Cassette/Cassette , Dennis Benson (An audio cassette on how to use
P.O. Box 12811 Pittsburgh, PA 15241 audio cassettes.)

Mark IV Productions (They make excellent slides for
La Salette Center use in many types of programs)
Attleboro, MASS 02703

US NAVY RELIGIOUS FILMS BY SUBJECT

SEASONAL FILMS

1. CHRISTMAS BUS, THE
A warm, human film designed for use during the seasons of Advent and Christmas. This picture tells a simple story of a group of apparently alienated persons who experience the meaning of peace on earth, good will to men as they begin to reach out and relate to one another while riding a city bus on Christmas Eve.
MC-11266 20 Minutes
2. CHRISTMAS CUSTOMS NEAR AND FAR
Origins of many Christmas customs. Children of Swedish, Mexican, Italian, and Chinese descent enact celebrations.
MC-08151B 14 Minutes B/W
3. GLORY IN THE HIGHEST
The birth of Christ. Familiar Christmas Carols, and references to the Crucifixion and Resurrection.
MC-10222 36 Minutes
4. LITTLEST ANGEL, THE
A poorly behaved little angel is recognized by God for his unselfish gift to the new-born Jesus.
MC-08151C 14 Minutes B/W
5. PHOS
The real meaning of Easter is told in this simple story of a young boy's experience in Greece on Holy Saturday.
MC-11770 13 Minutes
6. SILENT NIGHT - STORY OF THE CHRISTMAS CAROL
A history of the most inspiring of all Christmas Carols.
MC-08151D 14 Minutes B/W

SEE ALSO:CHRISTMAS

KC11223AA John's Gospel in The Modern World
 KC11767AA God of Our Fathers (Christmas in Early America)
 KC11302AA Life of Jesus, The
 KC11057AA New Life in The New Testament
 KC11415AA Sermon on The Mount, The

EASTER

KC11223AB John's Gospel in The Modern World
 KC11767AB God of Our Fathers (Easter in Early America)
 KC11302AB Life of Jesus, The
 KC11057AB New Life in The New Testament
 KC11415AB Sermon on The Mount, The

TELESPOTS

1. AWARE
Telespots - Was that you who passed by - Do you ever turn your wife off - I wish someone cared when I got home - She is a person - Wife and husband arguing - Where are we going.
MC-11239 8 Minutes
2. ENCOUNTER
A series of six, one minute units arranged to explore communications and interpersonal relationships as the basis of communion with man and God.
MC-10955 7 Minutes
3. INVOLVEMENT
Series of Telespots - Six old ladies coming to door - Hand of humanity - Saint on sidewalk - Devil in car - Are you God - All brothers - Neither would I.
MC-11238 8 Minutes
4. WITNESS
Six Telespots exploring the impact of personal integrity and social involvement as the witness of faith.
MC-10963 7 Minutes

SEARCHING FOR VALUES, A FILM ANTHOLOGY

1. THE DEHUMANIZING CITY...AND HYMIE SCHULTZ
From "The Tiger Makes Out" with Eli Wallach (Theme: The modern individual in conflict with complex bureaucratic systems.)
MC-12602A 15 Minutes
2. THE FINE ART OF AGGRESSION
From "The Reckoning" with Nichol Williamson. (Theme: Personal ambition carried to extremes; its effects on self and others.)
MC-12602B 15 Minutes
3. I WHO AM, WHO AM I?
From "The Swimmer" with Burt Lancaster. (Theme: Self-image. Do we see ourselves honestly?)
MC-12602C 17 Minutes
4. LONELINESS..AND LOVING
From "Five Easy Pieces" with Jack Nicholson. (Theme: The individual's search for meaningful human relationships and love.)
MC-12602D
5. LOVE TO KILL
From "Bless the Beasts and Children" directed by Stanley Kramer. (Theme: Attitudes toward hunting and killing for pleasure.)
MC-12602E 15 Minutes
6. MY COUNTRY RIGHT OR WRONG
From "Summertree" with Jack Warden and Michael Douglas. (Theme: Patriotism and personal values.)
MC-12602F 15 Minutes
7. POLITICS, POWER AND THE PUBLIC GOOD
From "All the King's Men" with Broderick Crawford. (Theme: The abuses of power; does the end justify the means?)
MC-12602G 20 Minutes
8. PRIDE AND PRINCIPLE
From "The Bridge on the River Kwai" with Alec Guinness and Sessue Hayakawa. (Theme: Living by principle; motivations and consequences.)
MC-12602H
9. THE RIGHT TO LIVE: WHO DECIDES?"
From "Abandon Ship" with Tyrone Power. (Theme: The morality of making life and death decisions about others.)
MC-12602I 17 Minutes

10. A SENSE OF PURPOSE
From "Drive, He Said" directed by Jack Nicholson. (Theme: Establishing goals and achieving personal fulfillment.)
MC-12602J 14 Minutes
11. SPACES BETWEEN PEOPLE
From "To Sir, With Love" with Sidney Poitier. (Theme: Establishing a basis of communication with others.)
MC-12602K 18 Minutes
12. TROUBLE WITH THE LAW
From "Pursuit of Happiness" with Michael Sarrazin and E. G. Marshall. (Theme: The laws of society; justice and the individual.)
MC-12602L 16 Minutes
13. VIOLENCE: JUST FOR FUN
From "Barabbas" with Anthony Quinn and Jack Palance. (Theme: Finding excitement and entertainment in the spectacle of violence.)
MC-12602M 15 Minutes
14. WHEN PARENTS GROW OLD
From "I Never Sang for My Father" with Gene Hackman and Melvyn Douglas. (Theme: The problem of responsibility to aging parents, and society's treatment of the elderly.)
MC-12602N 15 Minutes
15. WHETHER TO TELL THE TRUTH
From "On the Waterfront" with Marlon Brando. (Theme: Conscience and conflicting loyalties.)
MC-12602O

MISCELLANEOUS BLACK AND WHITE

1. CHARLIE CHURCHMAN AND THE CLOWNS
Charlie is taught the three basic elements of Christian evangelism by a band of circus clowns.
MC-11047B 20 Minutes
2. CHARLIE CHURCHMAN AND THE TEENAGE MASQUERADE
As church youth director, Charlie uncovers some of the problems facing youth today - sex, race, war, parents, love, loneliness, death.
MC-11047A 20 Minutes
3. HURDLER, THE
A presentation of frustration based on race, the story of Dr. Carl Drew, the doctor responsible for devising the technique for packaging blood, and the irony of his bleeding to death, the result of an automobile accident, because he was refused admission to a white hospital.
MC-10956 16 Minutes
4. IT'S ABOUT THIS CARPENTER
This modern-day parable traces the hectic journey of a young carpenter from his Greenwich Village home to an uptown church in New York City where he delivers a newly fashioned, commissioned wooden cross.
MC-11414 14 Minutes
5. LET MY PEOPLE GO
A history of the Jews from the time they were forced into exile in the 1st century A.D. to the creation of the government of Israel in 1948.
MC-11059 60 minutes
6. SUPPER, THE
Symbolistic presentation of man's attempt, in the face of rejection, to celebrate life in relation to others.
MC-11226 20 Minutes
7. WAKE UP, CHARLIE CHURCHMAN
Through the eyes and dreams of Charlie, the film shows what families can do about making church a more enjoyable experience.
MC-11047C 20 Minutes

MISCELLANEOUS, COLOR

1. AMBLIN
A teenage boy and girl share food, marijuana, and sleeping bag after meeting while hitchhiking in the California desert. They reach the ocean, the goal of the boy, he heads off into the surf and the girl continues on alone.
MC-11062 26 Minutes
2. AND THERE WAS LIGHT
Against a background of 256 of the world's great art masterpieces, showing the fascinating story of the Bible's origin, formation, translation, and its struggle for survival, the film answers the question, how did the Bible come about.
MC-10461 33 Minutes
3. ARROW
Man wakes up with arrow over him; it runs ahead of him as he moves faster and faster, going nowhere. Finally he stops, falls down and dies. The arrow then turns down and points at him.
MC-11309 6 Minutes
4. ASTRALIS
An animated film in the brilliant tradition for which Zagreb has won its international reputation, Astralis in memorable visual fashion points up the dilemma of the separate world existence of modern man, a lone star in the non-communicating void of space.
MC-11425 4 Minutes
5. AWARENESS
A study of Buddha from the story of his life and thoughts, set in present-day sufferings.
MC-11060 22 Minutes
6. BAPTISM
This parable depicts both the beginning and culmination of the journey of faith. It is based on a true incident about a homeless Mexican boy as he seeks to be accepted and loved as a brother among the children of the village.
MC-10954 20 Minutes
7. BETTER THAN BULKHEADS
The new lead - laymen's enrichment and devotional - program, sponsored by the Chaplain Corps, dealing with the films of general Navy family interest.
MN-10669 15 Minutes

8. BLESSING OF LOVE, THE
A family-oriented, animated film relating to the joys, pains, frustrations, and fulfillments of family life.
MC-11769 9 Minutes
9. BIG STEVE
The compulsive gambler, and how he eventually faces his problem.
MC-10030 27 Minutes
10. CATERPILLAR AND THE WILD ANIMALS, THE
An animated Masai folk tale that emphasizes an almost universal parable relative to motives, values, the significance of evidence and data, and valuing.
MC-11766 8 Minutes
11. CAVE, THE
After discovering the colors, shapes, and textures of the outside world and comparing them with what he thought was reality in his underground prison cave, a former prisoner attempts to reveal his new-found knowledge to other prisoners. He is ridiculed and threatened with pain because of their unwillingness to accept the truth. However, the enlightened man feels it is his duty to share his knowledge.
MC-11773 9 Minutes
12. CELEBRATION NOW
The words and music of three contemporary Christian songs provide an audio backdrop against which we see enacted a sequence of events involving acceptance and friendship.
MC-11267 12 Minutes
13. CIRCLE OF LIFE - TO BE A PERSON
An approach to the growth and development of the human person.
MC-11240 9 Minutes
14. COME TO LIFE
A documentary exploration of the rhythms of life and of familial, social, and religious rituals as authentic human expressions of love.
MC-10968 11 Minutes
15. DON'T BE AFRAID
Communication between the generations, ways young people reach out for understanding and how we can reach out in return.
MC-11270 20 Minutes
16. DON'T BLAME ME
An irresponsible husband, father and citizen has a nightmare that wakes him up to the fact that he has neglected his moral responsibilities to family, his community and to himself. He firmly resolves to do better.
MC-10113B 30 Minutes

17. EIGHTH DAY, THE
Beauty of the earth is splendidly set forth - to the tune of readings from Psalms and music. All of this beauty is interspersed with scenes of pollution.
MC-11269 12 Minutes

18. ESPOLITO
One carpenter builds a cross for the crucifixion of the son of a carpenter. Nothing wrong with that, especially if it's his job. The scientist who designs atomic bombs - just his job?
MC-11265 6 Minutes

19. EUCHARIST
An exploration of the eucharistic mystery as the celebration of the death and resurrection of Christ is lived out in everyday experience. Focus is placed on the Bread of Life as the hand which unites the people of God.
MC-10953 20 Minutes

20. EVERYBODY'S GOIN WHERE I'VE BEEN
A low-key presentation of drug abuse attitudes. The title of the movie is also the title of a song which threads through the visuals indicating a deeper cause of drug abuse than generally strikes the casual observer.
MC-11163 14 Minutes

21. FACE TO FACE
Gilbert Neil Amelio, USAF, describes how he feels about Christ as he sculpts His face in clay, then destroys the sculpture as a demonstration of the disregard the world of today shows Christ.
MC-11064 11 Minutes

22. GIFT, THE
Christian heritage from the time of God's gift of His Son, through a history of the church, to present day tensions.
MC-10024 23 Minutes

23. HOMO HOMINI
An expression of hope, reminding us that man will always be more than an animal because of his gift of reason even though much of himself has been lost.
MC-11061 26 Minutes

24. IN A QUIET PLACE
The beauty of sex in Christian marriage and some guidelines for listening to God.
MC-11063 28 Minutes

17. EIGHTH DAY, THE
Beauty of the earth is splendidly set forth - to the tune of readings from Psalms and music. All of this beauty is interspersed with scenes of pollution.
MC-11269 12 Minutes

18. ESPOLITO
One carpenter builds a cross for the crucifixion of the son of a carpenter. Nothing wrong with that, especially if it's his job. The scientist who designs atomic bombs - just his job?
MC-11265 6 Minutes

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The beauty of sex in Christian marriage and some guidelines for listening to God.
MC-11063 28 Minutes

25. IS IT ALWAYS RIGHT TO BE RIGHT
There once was a land where men were always right. So begins this fast-moving parable that highlights the centers of divisiveness in our society - the generation gap, war, poverty, race. Stressing the need for our complex age to establish a spirit of interdependence.
MC-11406 8 Minutes
26. MAKING A DIFFERENCE
Different concepts of the ministry provided by interviews and documentation of the work of three church pastors. Each discusses the job as he sees it. The rewards and frustrations inherent in the undertakings of a minister in the world today.
MC-11241 15 Minutes
27. MANS SEARCH
A man loses his wife, the meaning of his work and any true communication with friends. He begins a search which leads him through many crises until he discovers that life is worth living and people worth caring about.
MC-10711 30 Minutes
28. MARIJUANA
A group of teenagers are arrested at an after-school marijuana party and angrily express their views on using pot as they are led to patrol cars. Their remarks are compared to those made by another group of teenagers who do not use narcotics.
MC-10701 34 Minutes
29. MINISTER
Various facets of the ministry and religious vocations, to assist young people in understanding clergymen and chaplains and how clergymen may be of assistance to them.
MC-09935 24 Minutes
30. NO MAN IS AN ISLAND
The John Donne poem is interpreted through film and music to emphasize the positive behavioral objectives behind the words of the poem - no man is an island.
MC-11310 14 Minutes
31. OH, FREEDOM
We must understand yesterday's civil rights struggle to better understand today's black militancy. This film depicts the triumphs and tragedies of a movement that shaped the struggle for black equality in America today.
MC-11311 28 Minutes
32. OH, HAPPY DAY
In a town square in Sweden a series of episodes occur between a street sweeper and a stranger. Acting as a human mirror personifying insight and acceptance, the sweeper reflects not only what is, but what can be in everyone he meets. No dialogue.
MC-11772 10 Minutes

33. PARABLE
The story of a man who dared to be different. The presentation epitomizes the history of mankind and of an individual.
MC-10444 22 Minutes
34. PLEASURE SEEKERS, THE - A SURF ODYSSEY
Two young surfers set out on an adventure to find the perfect beach. Their travel points out the mission of Christianity in the world today as they seek to examine the problems and needs of the world.
MC-10727 20 Minutes
35. PREACHER
An unclear message is delivered to an ill prepared listener and the resulting communications event turns out to be a highly destructive non-event.
MC-11312 1 Minute
36. PREPARING TO TEACH
A Sunday school teacher is challenged by a film sound track to become a better communicator of lesson material. Process of lesson preparation.
MC-10188 15 Minutes
37. REVELATION
Two experiences of light - city by night and city by day. In the midst, the miracle of Jesus is celebrated in the light transforming the darkness of night into the brightness of day. The music proclaims the Christian content of this revelation of light, the beatitudes.
MC-11272 10 Minutes
38. REVELATION NOW
Three contemporary Christian songs provide a musical background for integrated visuals which show a typical 20-year old boy facing a trauma of growing up - compounded by the special problems of registering for the draft, postponing vocational training and decisions as well as thoughts of marriage.
MC-11268 12 Minutes
39. SEARCH, THE
A portrayal of man's search, through the medium of the Psalms, for the faith of his boyhood.
MC-10462 30 Minutes
40. SEARCH FOR TRUTH
Werner Von Braun and other prominent scientists give witness to their continuing Christian faith in the idea that the creative forces of God are evident in all aspects of the universe and new discoveries reaffirm the presence of a Divine Being.
MC-10626 30 Minutes

41. SILENCES
A most unusual film, dealing with the violence experienced in the life of a European peasant as he attempts to save a wounded, hated German officer whose soldiers have destroyed the peasant's village.
MC-11297 12 Minutes
42. THEIRS IS THE KINGDOM
Carl Rice and his friend Peter, high school seniors, set out with a van of food and clothes to solve the problem of poverty in a Mexican border town.
MC-11237 5 Minutes
43. THIRD DEVIL, THE
The success of Satan's third devil in luring souls to the lower regions of Hell, Inc., points up human strengths and weaknesses, and the lack of moral and religious stability.
MC-10113 27 Minutes
44. THOSE WHO MOURN
What is the meaning of death, of resurrection? Through memory flash-back and montage, the death of one man, and its meaning to his wife, is explored.
MC-11236 5 Minutes
45. THOUGH I WALK THROUGH THE VALLEY
This is an exceptional film which very powerfully involves the viewer in the death of an individual. This film takes us step by step through the stages of dying and shows us the way in which a relatively young father and his family faced the fact that he had terminal cancer.
MC-11299 28 Minutes
46. THREE-CORNERED FLAG
After the death of a young man, a mother, an uncle, a fiancée and a parish priest each reviews his own impact on the decision of the boy to go to war.
MC-11216 27 Minutes
47. TUMBLEWEED
A tumbleweed moves across the landscape of the American southwest and encounters a number of people on its journey.
MC-11313 14 Minutes
48. TURNED ROUND TO SEE
Revelation in the search for meaning. A discotheque experience restores the perspective of hope to a lonely puzzled teenager.
MC-11044 11 Minutes
49. YOU GOTTA THINK ABOUT IT
A motivational film for all ages, especially the 18-19 age group, for stimulation of thoughts and ideas for making necessary life decisions.
MN-10668 21 Minutes

50. WHY MAN CREATES

A portrayal of the creativity of man throughout history and examples of how creativity takes place, in seven segments, concluding with a summation that man creates because he is. A history of the world man has built on ideas.

MC-10721

30 Minutes

51. WILLIAM

William is a six-year old who is too big to be a baby and too small to be one of the guys. Later, the whole community makes him a hero. Now William is special - or is it always special to be just William?

MC-11314

15 Minutes

SERMONS FROM SCIENCE FILMS

1. CITY OF THE BEES
The complex social organization in which the honey bee lives - city with air conditioning, police and sanitation squads, nurseries, engineers, chemical processing plants and communication systems, which is related to human society and the creator.
MC-09608C 30 Minutes
2. DUST OR DESTINY
The wonders of the human body and facts concerning plant and animal life followed by a sermon on the Master Plan of God.
MC-07323 30 Minutes
3. EXPERIENCE WITH AN EEL
The invisible powers of God, unrealized by those of us who have no faith in Him, are pointed up by comparing the ability of an eel to use his invisible powers to trigger a bank of electric lights.
MC-09608F 24 Minutes B/W
4. FACTS OF FAITH
Demonstration of relationship between physical and spiritual forces. Scientific experiments visualize scientific thesis that both are possible where the Bible states they are reality.
MC-09608E 30 Minutes
5. GOD OF CREATION
Astronomy, microscopic organisms, biological processes such as metamorphosis and photosynthesis are shown as evidence of the greatness of God.
MC-06812 30 Minutes
6. GOD OF THE ATOM
The Christian approach to atomic bomb problems, with simple, scientific explanations of atomic energy.
MC-06813 30 Minutes
7. HIDDEN TREASURES
The wonder of creation under the microscope, life on the ocean floor and in the desert in contrast with the wonders of the planets.
MC-09239 46 Minutes
8. MYSTERY OF THREE CLOCKS, THE
Trio of time controls - man awakens from sleep, seventeen-year locust emerges from dormancy, chemical reactions occur on schedule. Lack of choice in mechanical processes, compared to choice in man's response to God.
MC-09608D 29 Minutes

9. PRIOR CLAIM
How man's modern inventions are provided by God through nature.
MC-08150 45 Minutes
10. PROFESSOR AND THE PROPHETS, THE
Discussion regarding prophetic fulfillments as to the fall of four Biblical cities against the arguments of statistics which indicate that these were not accidental events.
MC-09608H 28 Minutes
11. QUEST, THE
Some of man's age old attempts to achieve eternal life.
MC-09608G 30 Minutes
12. RED RIVER OF LIFE, THE (PART I)
Function of the circulatory system and relationship of the heart. The spiritual message tempered to meet today's needs.
MC-08850B 29 Minutes
13. RED RIVER OF LIFE, THE (PART II)
Physical properties of human blood, manufacture and functions of blood cells. The Christian message supported by Science, the Bible and History.
MC-08850C 33 Minutes
14. SIGNPOSTS ALOFT
Why man needs a point of reference outside himself and what a commitment to God means, through the story of instrument flight.
MC-09608I 28 Minutes B/W
15. TIME AND ETERNITY
High-speed and time-lapse photography is used to show that time and space are relative. How relativity clarifies the Biblical concept of the Nature of God and the need for Divine forgiveness of human sin.
MC-08850A 30 Minutes
16. VOICE OF THE DEEP
Records for the first time the newly discovered fact that fish talk, a brief spiritual application is made.
MC-06814 30 Minutes
17. WINDOWS OF THE SOUL (PART I)
The wonder and mystery of the senses of sight, hearing, touch, smell and taste and how these sensory organs are designed to make possible life on this earth.
MC-09608A 30 Minutes
18. WINDOWS OF THE SOUL (PART II)
The spectrum of electromagnetic and sound waves in relation to seeing and hearing with emphasis on the folly of basing eternal judgements on what we learn through our senses.
MC-09608B 30 Minutes

INSIGHT SERIES

1. AND THE WALLS CAME TUMBLING DOWN
Max Abrams, retired tailor, has given up on life. Hour after hour, in his dingy apartment in the Bronx, he sits in his armchair, apathetically waiting to die.
MC-11777 20 Minutes
2. BIRD ON THE MAST, THE
A successful young business executive turns to drugs in search of life, love and freedom and, failing, he attempts suicide.
MC-11235 28.30 Minutes
3. BOX FOR MR. LIPTON
A warmly funny story of man's struggle to take charge of his own life and communicate with his fellow beings. Alienated and unhappy, he takes refuge in a large wooden box in his backyard. This exasperates his wife, amuses his boss, and puzzles his children.
MC-11408 28 Minutes
4. CONFRONTATION
A priest, a social worker and a college dissenter, accused of felony for burning draft files, argue in court against the district attorney, the morality of contemporary warfare.
MC-11157 27.30 Minutes
5. DEATH OF SUPERMAN
This portrayal of human loneliness will make some laugh and others cry. The janitor of a fashionable apartment house is simple-minded. Yet, like everybody else, Kiley needs love and searches for it.
MC-11407 28 Minutes
6. EXIT
Peter, disillusioned by the death of a friend during a peace march, drops out from life, joins a hippie commune and embraces the drug culture.
MC-11162 27.30 Minutes
7. FAT HANDS AND A DIAMOND RING
A young lawyer, concerned for the spirit of the law as it is helpful to people, is confronted by a senior partner who uses the letter of the law to provide loopholes for clients regardless of their guilt.
MC-10705 30 Minutes
8. FREAK, THE
A poignant exploration of the Jesus revolution and of the generation gap in religion. Enders, an 18-year-old, pot-smoking rebel, runs away from home. A year later, he returns home and announces that he has found the Lord and has become a Jesus Freak.
MC-11298 28 Minutes

9. HEY, JANITOR
A contemporary story of spiritual death and rebirth. Brian Conley, up and coming young advertising executive, is an idolator, he worships power, prestige, success. His hero is Peter Jamison, high-powered president of the company. Pete has taught him that lying, cheating and undercutting are the name of the game.
MC-11778 28 Minutes
10. HIGHEST BIDDER, THE
A tale of modern man's meeting with mystery in the form of a stranger who shows up at a weekly bridge game in place of the regular player. A phone call informs them the missing player is dead.
MC-11234 28 Minutes
11. I'M GONNA BE FREE
This chilling drama, based on a true story, takes place before a parole board. Sentenced to prison for murder, Mylo felt there were only three ways to survive in prison - practice homosexuality, engage in violence, or peddle dope.
MC-11409 28 Minutes
12. INCIDENT ON DANKER STREET
Discussion film concerning a confrontation between police and young people and comments from a lawyer, civil official and senior police officer.
MC-11049 30 Minutes
13. LATE GREAT GOD
A teenage girl looking for meaning in life is drawn into a wild beach party where God is impeached.
MC-10722 30 Minutes
14. LEAST OF MY BROTHERS
A college sophomore faces an identity crisis, loses his faith and re-discovers life's purpose in the Peace Corps.
MC-10700 30 Minutes
15. NO TEARS FOR KELSEY
Kelsey, who escapes from the slums through severe emotional discipline, fails in his attempts to convey his materialistic values to his daughter.
MC-10960 28 Minutes
16. ONE ARMED MAN, THE
A sensitive look at one man's struggle with a universal human dilemma. Arnie Crooks, a one armed travelling salesman, is a lonely man. But he won't admit it.
MC-11775 28 Minutes

17. PARTY, THE
Six high school teenagers borrow a beach house for the weekend and discover that sexual promiscuity is not the way to approach adulthood, nor does it make for permanent, exclusive relationships.
MC-11167 27.20 Minutes
18. POKER GAME
Seven men gather for their weekly poker game. Six are old friends. The seventh an uninvited stranger. As the evening progresses, the stranger shows the other six a kind of interest and concern to which they are unaccustomed.
MC-11410 28 Minutes
19. RAPPORT
Questions concerning contemporary marriage are raised in three short vignettes.
MC-11771 17 Minutes
20. WATTS MADE OUT OF THREAD
A theological comedy of redemption in which a guilt-ridden ghetto exploiter meets a Negro Christ while dying.
MC-10722 30 Minutes
21. WHEN YOU SEE ARCTURUS
A provocative tale of the contemporary search for meaning. Affluent architect Charles Flemming is so bored with life that he calmly decides to kill himself. To do so, he calls on the Thanatos Society, a group dedicated to helping individuals take the - final passage.
MC-11776 28 Minutes
22. WHERE WERE YOU DURING THE BATTLE OF THE BULGE, KID
A father and son have difficulty communicating until they find themselves facing identical problems.
MC-10628 30 Minutes
23. WOODPILE, THE
A board of directors discuss placing a black man in an executive position. A discussion film on hidden prejudices, social pressure, and race relations.
MC-11050 30 Minutes

BIBLE FILMS

I. THE LIFE OF JESUS

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| 1. | THE HERITAGE | KC-11302A |
| 2. | THE NATIVITY | KC-11302B |
| 3. | THE BAPTISM | KC-11302C |
| 4. | THE TEMPTATION | KC-11302D |
| 5. | THE RULE OF GOD | KC-11302E |
| 6. | THE PRODIGAL SON | KC-11302F |
| 7. | THE LORD'S PRAYER | KC-11302G |
| 8. | THE BIG FISHERMAN | KC-11302H |
| 9. | THE RICH YOUNG RULER | KC-11302I |
| 10. | THE FACE OF THE ENEMY | KC-11302J |
| 11. | LOVE YOUR NEIGHBOR | KC-11302K |
| 12. | LOVE YOUR ENEMY | KC-11302L |
| 13. | HEALING THE PARALYTIC | KC-11302M |
| 14. | HEALING THE DEMONIAK | KC-11302N |
| 15. | THE GREAT CONFESSION | KC-11302O |
| 16. | THE TRANSFIGURATION | KC-11302P |
| 17. | THE LAST JOURNEY | KC-11302Q |
| 18. | THE BEGINNING OF THE
END | KC-11302R |
| 19. | THE APOCALYPSE | KC-11302S |
| 20. | JUDAS THE TRAITOR | KC-11302T |
| 21. | THE LAST SUPPER | KC-11302U |
| 22. | GETHSEMANE | KC-11302V |
| 23. | THE CRUCIFIXION | KC-11302W |
| 24. | THE MEANING OF THE
CRUCIFIXION | KC-11302X |
| 25. | THE RESURRECTION | KC-11302Y |
| 26. | THE MEANING OF THE
RESURRECTION | KC-11302Z |
| 27. | CHRISTMAS SPECIAL | KC-11302AA |
| 28. | EASTER SPECIAL | KC-11302AB |

BIBLE FILMS

II. NEW LIFE IN THE NEW TESTAMENT

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| 1. THE GOOD NEWS ACCORDING TO MATTHEW | KC-11057A |
| 2. THE SERMON ON THE MOUNT | KC-11057B |
| 3. THE GOOD NEWS ACCORDING TO MARK | KC-11057C |
| 4. MARK AND THE CRUCIFIXION OF JESUS | KC-11057D |
| 5. THE GOOD NEWS ACCORDING TO LUKE | KC-11057E |
| 6. LUKE AND THE PARABLES OF JESUS | KC-11057F |
| 7. THE GOOD NEWS ACCORDING TO JOHN | KC-11057G |
| 8. JOHN AND ETERNAL LIFE | KC-11057H |
| 9. ACTS AND THE EARLY CHURCH | KC-11057I |
| 10. ACTS AND THE LIFE OF PAUL | KC-11057J |
| 11. ROMANS - THE ACCEPTANCE OF LIFE | KC-11057K |
| 12. ROMANS - THE PARADOX OF MAN | KC-11057L |
| 13. FIRST CORINTHIANS - THE LAW OF LOVE | KC-11057M |
| 14. FIRST CORINTHIANS - LIFE AFTER DEATH | KC-11057N |
| 15. SECOND CORINTHIANS - THE PROBLEM OF PAIN | KC-11057O |
| 16. GALATIANS - THE INVITATION TO LIVE FREE | KC-11057P |
| 17. EPHESIANS - UNITING A BROKEN WORLD | KC-11057Q |
| 18. PHILIPPIANS - SURPRISED BY JOY | KC-11057R |
| 19. COLOSSIANS - THE COSMIC CHRIST | KC-11057S |
| 20. THESSALONIANS - THE END OF THE WORLD | KC-11057T |
| 21. THE LETTERS OF PETER - IS THERE ANY HOPE | KC-11057U |
| 22. THE PASTORAL LETTERS - FAITH BEYOND BELIEF | KC-11057V |
| 23. HEBREWS - THE MYSTERY OF SACRIFICE | KC-11057W |
| 24. JAMES - FAITH WITHOUT WORKS IS DEAD | KC-11057X |
| 25. THE LETTERS OF JOHN - THE STRENGTH OF LOVE | KC-11057Y |
| 26. THE REVELATION TO JOHN | KC-11057Z |
| 27. SPECIAL CHRISTMAS PROGRAM | KC-11057AA |
| 28. SPECIAL EASTER PROGRAM | KC-11057AB |

BIBLE FILMS

III. THE OLD TESTAMENT SPEAKS TO MODERN MAN

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| 1. PARADISE LOST | KC-10962A |
| 2. THE PROMISE OF GOD | KC-10962B |
| 3. WHAT'S IN A NAME | KC-10962C |
| 4. LET MY PEOPLE GO | KC-10962D |
| 5. THE TEN COMMANDMENTS | KC-10962E |
| 6. THIS LAND IS MY LAND | KC-10962F |
| 7. NO OTHER GODS | KC-10962G |
| 8. THE PROPHET AMOS | KC-10962H |
| 9. AMOS AND SOCIAL JUSTICE | KC-10962I |
| 10. THE PROPHET HOSEA | KC-10962J |
| 11. HOSEA AND THE LOVE OF GOD | KC-10962K |
| 12. ISAIAH AND THE HOLINESS OF GOD | KC-10962L |
| 13. ISAIAH AND THE LIFE OF FAITH | KC-10962M |
| 14. JEREMIAH AND THE LIFE OF THE SPIRIT | KC-10962N |
| 15. JEREMIAH TEARS DOWN AND BUILDS UP | KC-10962O |
| 16. EZEKIEL AND THE GLORY OF GOD | KC-10962P |
| 17. EZEKIEL AND INDIVIDUAL RESPONSIBILITY | KC-10962Q |
| 18. DEUTERO-ISAIAH AND THE ONE TRUE GOD | KC-10962R |
| 19. DEUTRO-ISIAH AND THE SUFFERING SERVANT | KC-10962S |
| 20. THE RELUCTANT PROPHET JONAH | KC-10962T |
| 21. ECCLESIASTES AND THE MEANING OF LIFE | KC-10962U |
| 22. JOB AND SUFFERING | KC-10962V |
| 23. JOB AND THE MEANING OF LIFE | KC-10962W |
| 24. PSALMS OF CREATIVE ENCOUNTER | KC-10962X |
| 25. PSALMS OF FAITH AND HOPE | KC-10962Y |
| 26. DIDN'T MY LORD DELIVER DANIEL | KC-10962Z |
| 27. SPECIAL CHRISTMAS PROGRAM | KC-10962AA |
| 28. SPECIAL EASTER PROGRAM | KC-10962AB |

BIBLE FILMS

IV. SERMON ON THE MOUNT

1. BLESSED ARE THE POOR IN SPIRIT	KC-11415A
2. BLESSED ARE THEY WHO MOURN	KC-11415B
3. BLESSED ARE THE MEEK	KC-11415C
4. HUNGERING AFTER RIGHTEOUSNESS	KC-11415D
5. BLESSED ARE THE MERCIFUL	KC-11415E
6. BLESSED ARE THE PURE IN HEART	KC-11415F
7. BLESSED ARE THE PEACEMAKERS	KC-11415G
8. PERSECUTED FOR RIGHTEOUSNESS	KC-11415H
9. YOU ARE SALT AND LIGHT	KC-11415I
10. THE OLD LAW AND THE NEW	KC-11415J
11. ANGER IS MURDER	KC-11415K
12. ADULTERY IN THE HEART	KC-11415L
13. MARRIAGE AND DIVORCE	KC-11415M
14. NOTHING BUT THE TRUTH	KC-11415N
15. TURN THE OTHER CHEEK	KC-11415O
16. GOODWILL TO YOUR ENEMIES	KC-11415P
17. WHEN YOU GIVE ALMS	KC-11415Q
18. WHEN YOU PRAY	KC-11415R
19. PART ONE OF THE LORD'S PRAYER	KC-11415S
20. PART TWO OF THE LORD'S PRAYER	KC-11415T
21. WHEN YOU FAST	KC-11415U
22. EARTHLY TREASURES	KC-11415V
23. FREEDOM FROM ANXIETY	KC-11415W
24. AN ERROR IN JUDGEMENT	KC-11415X
25. THE GOLDEN RULE	KC-11415Y
26. CALL TO COMMITMENT	KC-11415Z
27. CHRISTMAS SPECIAL - VISIT TO A SMALL PLANET	KC-11415AA
28. EASTER SPECIAL - MORNING HAS BROKEN	KC-11415AB

BIBLE FILMS

V. JOHN'S GOSPEL IN THE MODERN WORLD

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| 1. THE WORD BECAME FLESH | KC-11223A |
| 2. CHANGING WATER INTO WINE | KC-11223B |
| 3. JESUS AND THE NIGHT VISITOR | KC-11223C |
| 4. THE WOMAN AT THE WELL | KC-11223D |
| 5. THE ANGEL THAT TROUBLED THE WATERS | KC-11223E |
| 6. THE BREAD OF LIFE | KC-11223F |
| 7. THE GATHERING STORM | KC-11223G |
| 8. CAUGHT IN THE ACT | KC-11223H |
| 9. THE MAN BORN BLIND | KC-11223I |
| 10. WHERE HE LEADS ME | KC-11223J |
| 11. GOD ACTS THROUGH CHRIST WITH
RESURRECTION POWER TO RAISE US TO
NEW LIFE | KC-11223K |
| 12. NO CROSS NO CROWN | KC-11223L |
| 13. THE TOWEL AND THE BASIN | KC-11223M |
| 14. THREE IS NOT A CROWD | KC-11223N |
| 15. BY THEIR FRUITS | KC-11223O |
| 16. THE HEART IS A LONELY HUNTER | KC-11223P |
| 17. THIS IS ETERNAL LIFE | KC-11223Q |
| 18. THE URGE TO KILL | KC-11223R |
| 19. IT IS FINISHED | KC-11223S |
| 20. DOUBTING THOMAS | KC-11223T |
| 21. DO YOU LOVE ME | KC-11223U |
| 22. WALK IN THE LIGHT | KC-11223V |
| 23. HE IS MY BROTHER | KC-11223W |
| 24. PRACTICE WHAT YOU PREACH | KC-11223X |
| 25. SITUATION ETHICS | KC-11223Y |
| 26. THE HOPE OF GLORY | KC-11223Z |
| 27. CHRISTMAS SPECIAL - A STAR IS
BORN | KC-11223AA |
| 28. EASTER SPECIAL - THE POWER AND
THE GLORY | KC-11223AB |

BIBLE FILMS

VI. GOD OF OUR FATHERS

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| 1. GOD AND THE AMERICAN REVOLUTION | KC-11767A |
| 2. JOHN CALVIN'S AMERICA | KC-11767B |
| 3. THE RELIGIOUS PARADOX OF THE
AMERICAN REVOLUTION | KC-11767C |
| 4. GEORGE WASHINGTON | KC-11767D |
| 5. THOMAS JEFFERSON | KC-11767F |
| 6. JAMES MADISON | KC-11767G |
| 7. BENJAMIN FRANKLIN | KC-11767H |
| 8. ALEXANDER HAMILTON | KC-11767I |
| 9. SAMUEL ADAMS | KC-11767J |
| 10. JOHN JAY | KC-11767K |
| 11. PATRICK HENRY | KC-11767M |
| 12. THE FOUNDING FATHERS AND THE
EXISTENCE OF GOD | KC-11767N |
| 13. THE FOUNDING FATHERS AND THE
PRACTICE OF PRAYER | KC-11767P |
| 14. THE FOUNDING FATHERS AND JESUS
CHRIST | KC-11767Q |
| 15. THE FOUNDING FATHERS AND AMERICA
AS A CHOSEN NATION | KC-11767R |
| 16. THE FOUNDING FATHERS AND THE
BIBLE | KC-11767S |
| 17. THE FOUNDING FATHERS AND THE
SUPREMACY OF REASON | KC-11767T |
| 18. THE FOUNDING FATHERS AND THE
CHURCH | KC-11767U |
| 19. THE FOUNDING FATHERS AND PERSONAL
MORALITY | KC-11767V |
| 20. THE FOUNDING FATHERS AND THE
SEPARATION OF CHURCH AND STATE | KC-11767W |
| 21. THE FOUNDING FATHERS AND THE JUST
WAR | KC-11767X |
| 22. THE FOUNDING FATHERS AND RACIAL
INJUSTICE | KC-11767Y |
| 23. THE FOUNDING FATHERS AND LIFE
AFTER DEATH | KC-11767Z |
| 24. CHRISTMAS IN EARLY AMERICA | KC-11767AA |
| 25. EASTER IN EARLY AMERICA | KC-11767AB |

BIBLE FILMS

VII. THE HEART OF THE BIBLE

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|---|-----------|
| 1. CREATION AND FALL | KC-11836A |
| 2. THE EXODUS EVENT | KC-11836B |
| 3. THE LAW AND THE PROPHETS | KC-11836C |
| 4. THE INCARNATION | KC-11836D |
| 5. THE LIFE OF JESUS | KC-11835E |
| 6. THE TEACHING OF JESUS | KC-11836F |
| 7. THE CRUCIFIXION AND THE RESURREC-
TION | KC-11836G |
| 8. THE HOLY SPIRIT | KC-11836H |
| 9. JUSTIFICATION BY FAITH | KC-11836I |
| 10. FAITH AND WORKS | KC-11836J |
| 11. THE LAW OF LOVE | KC-11836K |
| 12. THE COMMUNITY OF CHRIST | KC-11836L |
| 13. LIFE AFTER DEATH | KC-11836M |
| 14. THE GREAT EXPECTATIONS (CHRISTMAS
SPECIAL) | KC-11836N |

BIBLE FILMS

VIII. THE BIBLE AND NEW LIFE FOR THE CHURCH

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|--------------------------------|-----------|
| 1. THE CALLED COMMUNITY | KC-11837A |
| 2. THE COMMUNITY OF CHRIST | KC-11837B |
| 3. THE SPIRIT FILLED COMMUNITY | KC-11837C |
| 4. THE LIFE SHARING COMMUNITY | KC-11837D |
| 5. THE ENABLING COMMUNITY | KC-11837E |
| 6. THE WORSHIPING COMMUNITY | KC-11837F |
| 7. THE NEUTERING COMMUNITY | KC-11837G |
| 8. THE HEALING COMMUNITY | KC-11837H |
| 9. THE WITNESSING COMMUNITY | KC-11837I |
| 10. THE SERVANT COMMUNITY | KC-11837J |
| 11. THE PROPHETIC COMMUNITY | KC-11837K |
| 12. THE ECUMENICAL COMMUNITY | KC-11837L |
| 13. THE EMERGING COMMUNITY | KC-11837M |
| 14. FROM DARKNESS TO LIGHT | KC-11837N |

NEW FILMS

1. A CONVERSATION WITH B.F. SKINNER
The noted behaviorist discusses the meanings and implications of his work "Beyond Freedom and Dignity."
MC-12614 23 Minutes
2. ALCOHOLISM: A MODEL OF DRUG DEPENDENCY.
Depicts methods to help the alcoholic realize his dependency structure.
MC-12612 20 Minutes
3. DEPRESSION: A STUDY IN ABNORMAL BEHAVIOR
Film explores conflicting approaches to abnormal behavior including the statistical approach, the behaviorist approach, the socio-psychological theory, the humanist approach and others.
MC-12616 27 Minutes
4. IT HAS NOTHING TO DO WITH YOU
Larry learns that his parents have decided to separate and finds that he will have to choose between them.
MC-12613 14 Minutes
5. IT'S MY DECISION AS LONG AS IT'S WHAT YOU WANT
Film on parent-child relationships.
MC-12606 14 Minutes
6. LET THE RAIN SETTLE IT
The story of a friendship between two boys of different cultural and ethnic backgrounds and how a sudden rainstorm affects their relationship.
MC-12610 13 Minutes
7. NOBODY IMPORTANT
A small boy feels like he is "nobody important" in the family so he runs away. The result, is that real communication soon begins.
MC-12611 11 Minutes
8. PRODIGAL FATHER
Another INSIGHT film concerning the confrontation between an alcoholic father and his son after a separation of many years.
MC-12604 28 Minutes
9. SATURDAY AFTERNOON
The themes of commitment in marriage and the struggle for personal identity come out of the Saturday afternoon rituals of a housewife who sweeps and dusts while her husband drinks beer and watches TV.
MC-12607 11 Minutes

10. SOCIAL RESPONSIBILITY. IT'S MY HOBBY
Is personal loyalty to a friend more important than social responsibility?
MC-12605 11 Minutes
11. TO BE ALONE
Young people are taken by surprise when they find themselves alone for the first time.
MC-12608 16 Minutes
12. TO BE A PARENT
Young people take a hard look at their parents and themselves.
MC-12609 16 Minutes
13. AUTHORITY AND REBELLION
Young fighting against structure and society
MC-12637A 28 Minutes
14. CRIME AND CRIMINAL
A look into the psychological world of a murderer(IN COLD BLOOD)
MC-12637B 28 Minutes
15. HEROES AND COWARDS
A look at Self-Image and heroism (LORD JIM)
MC-12637C 31 Minutes
16. CONSCIENCE IN CONFLICT
How one person's conflict becomes every persons' conflict(A MAN FOR ALL SEASONS)
MC-12637D 28 Minutes
17. POWER AND CORRUPTION
Dealing with power and corruption (McBETH)
MC-12637E 28 Minutes
18. LOVE AND MARRIAGE
Honor to our parents
KC-12711M 28 Minutes
19. THE NEW MEDIA BIBLE 15-20 Minutes each
1. Creation, 2. Adam and Eve 3. Cain and Able 4. Noah and the Flood
5. Abraham I 6. Abraham II 7. Abraham III 8. Abraham IV 9. Luke I 10. Luke II

Obtaining Navy Films

Some of these films have 16 prints which are located at major Navy/ Marine Corps activities. The following places have a large supply of these films. Norfolk, VA -San Diego, CA- Pearl Harbor, HA - Naples, Italy - Camp Butler, Okinawa .

Naval Education and Training Support Center

Atlantic-Building W 313 Code N5

Naval Station , Norfolk Va 23511

Army

Regional Army Headquarters

Pacific-Fleet Station Post Office Coden

San Diego, CA 92132

Air Force

Film Distribution Center

Norton Air Force Base Autovon 876-2493



DEPARTMENT OF THE NAVY
 COMMANDING OFFICER
 NAVAL EDUCATION AND TRAINING PROGRAM
 DEVELOPMENT CENTER, ELLYSON
 PENSACOLA, FLORIDA 32509

IN REPLY REFER TO:

Code CH
 21 Nov 1977

From: Commanding Officer, Naval Education and Training Program
 Development Center, Ellyson, Pensacola, FL 32509
 To: Chief of Naval Personnel (Pers 92), Bureau of Naval Personnel,
 Washington, DC 20370
 Subj: Film Supplement to the U. S. Navy Chaplains Program Support
 Guide

Ref: (a) NAVPERS 15500, Chaplains Planning Guide
 (b) FONECON between Code CH and Ms. Daisy Horton, Navy Photo
 Lab, Washington, D. C., of 18 Nov 1977

1. Reference (a) distributed in February 1977 indicated on page 121 that a new up-to-date catalog containing a current listing of all films would be available after 1 June 1977 through this Command. Such a listing has been prepared but has not been published and is, therefore, not available to forward in response to frequent requests received from the field.

2. By reference (b) the following information has been received:

a. DOD will publish the Armed Forces Audio-Visual Products Catalog in January 1978 and make distribution to all activities and commands within DOD.

b. This publication will identify sponsors in plain language; hence, those films which were put into the system under sponsorship of Chief NAVPERS (Pers 9) will be identified by the word "Chaplain."

c. Concurrent with or immediately subsequent to the DOD publication of the Armed Forces Audio-Visual Catalog, a directive will be issued which forbids the publication of separate audio-visual listings by activities or Commands within DOD.

3. In view of these findings, it is recommended that the following action be initiated:

a. Issue a change to paragraph one of subject item, page 121 of reference (a) to read: "A new up-to-date catalog of audio-visuals published by DOD will be distributed in January 1978. The listing will identify films sponsored by the Chief of Chaplains by the code word 'Chaplain.'"

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DEPARTMENT OF THE NAVY
CHIEF OF NAVAL EDUCATION AND TRAINING SUPPORT
PENSACOLA, FLORIDA 32509

158

IN REPLY REFER TO

CNETSUPPORTINST 5070.1
Code N32:da

03 NOV 1977

CNET SUPPORT INSTRUCTION 5070.1

Subj: Navy general library film program

Ref : (a) CNET INSTRUCTION 1551.9 (NOTAL)
(b) Interlibrary loan request form (SF162)

Encl: (1) Federal Library Interlibrary Loan Code
(2) CNET SUPPORT Form 5070/4 (10-77), General
Library Film Use Report (CNETS Report 5070-10)

1. Purpose: This instruction implements a Navy general library film program, establishes procedures for the operation of the program, and assigns responsibilities to participating commands.

2. Definitions:

a. General library - a library whose establishment is approved, which is technically directed, and which is supported by the Chief of Naval Education and Training Support (CNET SUPPORT) through provision of library materials.

b. General interest film - a film, usually short, having informational, factual, cultural, social, historical, literary, or cinematographic significance as contrasted to feature, training, or other kinds of films.

c. Mode of use - the normal mode of use is projection of the film on a screen for individual or group viewing. Some copyright holders allow showing on closed circuit television (CCTV) via camera pickup from a screen. A few copyright holders permit the making of a short-life, one-time-use video tape for CCTV use.

3. Background: CNET SUPPORT has distributed to selected general libraries ashore an assortment of general interest films in super 8mm format. Projectors and film maintenance kits have been distributed to general libraries ashore in accordance with reference (a). A film catalog identifying the films by content, locations, and acceptable modes of use is being provided separately. Most films are available at

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CNETSUPPORTINST 5070.1

03 NOV 1977

four different libraries. An effort was made to assure that each film would be available in each of four geographic areas, Atlantic, East Coast, West Coast, Pacific.

Conditions and procedures:

a. CNET SUPPORT retains control of and manages the film inventory. Where libraries are disestablished, instructions will be provided on the redistribution of films. If experience indicates that films are not being effectively utilized, mode of use limitations are being ignored, or other negative factors are evident, redistribution may also be directed by CNET SUPPORT.

b. Films are provided only for the benefit of uniformed personnel, their dependents, and other authorized users of general libraries. Use by others is not authorized. It is expected that films will be viewed in libraries under the supervision of and with assistance from library staff.

c. Enclosure (1) and reference (b) guide and control all loans of film between and among Navy general libraries ashore and afloat. Requests to borrow films must be made sufficiently far in advance of planned showing to assure availability. Loan periods and numbers of films to be loaned are established by the loaning library. Loans to non-military libraries are not authorized nor are loans to any military agencies other than libraries. The integrity of the film program requires firm, consistent control. Libraries may deny access to films to commands or individuals failing to cooperate.

d. Modes of use permitted by the copyright holders of films shall be adhered to scrupulously to avoid infringement of copyright either in actuality or appearance.

e. Films will be loaned to shipboard general libraries while ships are in port on the same basis and under the same conditions as films are loaned to shore libraries. Projectors provided shore libraries are not grounded and electronically shielded and therefore shall not be used aboard ships. A limited number of shipboard usable projectors are to be made available for loan to ship libraries from shore libraries at major ports.

f. Maintenance of the films and projectors is a local responsibility.

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